POWER WITH
Words

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For all the people who realize the value of effective speaking, and especially for Mary Lewis and Margery Lewis

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Section I

MEASURING YOUR WORD-POWER

A Test for You

Your speech can take you places—or it can hold you back It can open for you certain doors of social and professional advancement—or it can forever slam those doors in your face

These are facts which you can verify from your own experience When you speak to the important people of this world, the men and women who give orders, who draw the top salaries, who have a measure of control over their own destinies and the destinies of others—when you speak to these people, you cannot help being struck with the skill they display in handling their native language Their words are forceful, incisive, full of color and action Their grammar is free from gross errors, but never pedantic their pronunciation is educated without being affected *You enjoy listening to them because they know what they want to say and how to say it most effectively*

This is neither an accident nor a coincidence Success in life and efficiency in language always go hand in hand power over people and power over words have ever been two sides of the same coin And you have only to listen to two of the most powerful people in the world today—Franklin D Roosevelt and Winston Churchill—to realize how true this is You have only to compare the speech habits of the head of a large

organization with those of his lowest paid employee to understand that the way a man talks is truly significant of the position he holds

How can power over words be gained? There are five direct and definite means by which language-competence can be increased These means lie in the fields of

1 Vocabulary
2 Pronunciation
3 Correct usage
4 Reading
5 Spelling

The book you now hold in your hands aims to help you develop in yourself vast new powers in these five departments It will show you how to add more words to your vocabulary every week than you have been in the habit of adding in a year It expects to give you complete self-confidence in all matters of pronunciation and grammar It purposes to eliminate any difficulties you may have with spelling It will show you how you can learn to read with greater skill and understanding

In short, this book expects to make you so completely a master of words that you will speak more effectively, more persuasively, more confidently, and more successfully

Let us discover first, however how much power you already enjoy over words The test which follows will hold up a mirror to your ability in the five vital fields of human language with which this volume is concerned

I *Your Ability to Pronounce Words Correctly*

If you can check the correct pronunciation of six or more of the following words, your speech is a definite asset to you With nine or more right, you may feel secure that your pronunciation is far above average (Answers to this and all succeeding tests appear in the footnotes of each page)

1	*mischievous*	a mis-chee'-vee us	b miss'-chi-vus
2	*admirable*	a ad mire' able	b ad'-mir able
3	*absurd*	a ab surd'	b ab zurd'
4	*bovine*	a bo'-vyne	b bo' vin
5	*grimace*	a grim' iss	b gri mayce'
6	*esoteric*	a. ess-o ter' ic	b e-sot' er ic
7	*fiancé*	a fee ahn say'	b fee ahnss'
8	*genuine*	a gen'-you-wine	b gen'-you win
9	*impious*	a im pye'-us	b im' pee-us
10	*longevity*	a lon jev'-i ty	b long'-vi ty

II *Your Ability to Find the Proper Word to Express Your Thoughts*

The size of your vocabulary is an extremely important aspect of word power, and the ability to call words quickly to mind is a striking symbol of speech skill If without hesitation you can fill in six or more of the forms required in this section, your competence in this department is above average a score of nine correct responses shows an unusually rich vocabulary

I 1 b 2 b 3 a 4 a 5 b 6 a 7 a 8 b 9 b 10 a

1 The act of compelling or using force	Co	ion
2 Recollection of past experiences	Re	ence
3 Disposition to be merciful	Cl	cy
4 A sense of superiority which manifests itself in an overbearing manner	Ar	ance
5 A connoisseur in eating and drinking	G	met
6 A woman who endeavors without affection to attract men's amorous attentions	C	te
7 One who does not believe in God	A	ist
8 One who has a morbid and irresistible desire to steal	Kl	maniac
9 Shortness	B	ity
10 Calm, placid unemotional	Phl	atic

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III *Your Ability to Choose the Proper Form of a Word*

Your grammar, too is a hallmark of your general language effectiveness Is your speech free of vulgarisms and illiterate usages? Does it meet an accepted standard

II 1 coercion 2. reminiscence 3 clemency 4 arrogance 5 gourmet 6 coquette 7 atheist 8 kleptomaniac 9 brevity 10 phlegmatic

of respectability? Score at least six right before you answer Yes, or get nine right to prove to yourself that your grammar is well above average

1 He ______ asleep all morning (a lay, b laid)
2 Is this the man ______ he said was innocent? (a whom, b who)
3 I ______ hardly any money (a haven't, b have)
4 Every one received a number except ______ (a I, b me)
5 Margery and Myrna ______ here (a are b is)
6 Neither Rhoda nor Ralph ______ answered the bell (a has b have)
7 Have you ______ a hundred yards? (a swum, b swam)
8 She is light-______ (a complected, b complexioned)
9 You ought to ______ known better (a have, b of)
10 Mary is much taller than ______ (a me, b I)

IV *Your Ability to Spell*

Good speakers are generally good spellers Can you detect at least six of the ten misspelled words in this list? To consider yourself a superior speller, find all ten

a descriminate	f manageable
b discription	g desirable
c picnicking	h wierd
d ukelele	i seperate
e inoculate	j arguement

III 1 a 2 b 3 b 4 b 5 a 6 a 7 a 8 b 9 a 10 b
IV a, b d h i j

k ridiculous
l sacrilegious
m inimitable
n newstand
o accidentally
p incidently
q alright
r analyze
s proceed
t precede

V *Your Ability to Understand the Language of Others*

Final important facet of linguistic competence is the talent to understand fully what you read and hear This power can be tested most significantly when you attempt to interpret the mood feeling or attitude of a particular selection Three right in the following exercise shows ability somewhat above average five right indicates real power Be careful—the questions which follow each selection are not quite so innocent as they may at first seem!

1 Life s but a walking shadow a poor player
That struts and frets his hour upon the stage
And then is heard no more It is a tale
Told by an idiot full of sound and fury
Signifying nothing

—Shakespeare

The speaker is expressing a feeling of
a hopelessness b optimism c wonderment

2 The year s at the spring
And day s at the morn
Morning s at seven

IV k n p q
V 1 a

The hillside s dew pearled
The lark s on the wing,
The snail s on the thorn
God s in his heaven—
All s right with the world
—Robert Browning

The mood of this poem is
a depressed b confident c puzzled

3 Hardly a man takes a half hour s nap after dinner, but when he wakes he holds up his head and asks What s the news? as if the rest of mankind has stood his sentinels Some give directions to be waked every half hour doubtless for no other pur pose and then to pay for it they tell what they have dreamed —Thoreau

The writer implies that people are too
a inquisitive b selfish c highstrung

4 In the fell clutch of circumstance
I have not winced nor cried aloud
Under the bludgeonings of chance
My head is bloody, but unbowed

It matters not how strait the gate
How charged with punishments the scroll
I am the master of my fate
I am the captain of my soul
—Henley

V 2 b 3 c

The poet's attitude is one of

a fear b defiance c complaint

5 Poverty demoralizes A man in debt is so far a slave and Wall Street thinks it easy for a millionaire to be a man of his word a man of honor but that in falling circumstances no man can be relied on to keep his integrity —Emerson

Indirectly, the author shows toward money an attitude of

a reverence b cynicism c delight

You have now arrived at a preliminary estimate of your power with words The diagnosis you have been able to make will indicate to you which sections of the book will prove of most value for your particular needs Pay special attention to Section II if you have found a weakness in vocabulary Section III if your pronunciation score was low Section IV if the grammar test was difficult Section VI if your ability in the spelling section was not adequate and Section V if you found that your comprehension of the final section was not up to par

If you have made a better than average score in all sections of the test, every part of the book will be of value to you You have already developed your power to a degree greater than that attained by most speakers

V 4 b 5 b

You are bringing to this work better equipment than the average reader is expected to bring As a consequence, your rate of improvement will be swifter than that of the speaker in whom there are major weaknesses, and the speed and ease with which you will be able to put into practice the suggestions contained in the remaining chapters will be considerably greater than that expected from the average reader

You know where you stand now, so plunge right in to the next section Happy sailing!

Section II

HOW TO ENLARGE YOUR VOCABULARY

All dictionary definitions in Section II are quoted or paraphrased from Webster's Collegiate Dictionary fifth edition copyright 1936 1941 by G & C Merriam Co., with the kind permission of the publishers

CHAPTER I

Waking up to Words

*There is not a quicker nor a happier road to effective speech than a large vocabulary Nothing will add so certainly to your self confidence when you speak as the knowledge that you have enough words at your command *to express creditably* (1)* *the thoughts that course through your mind*

These points are so obvious that it seems almost wasteful these days to use precious paper to state them But did you also know that the extent of your vocabulary has a measurable relationship to your potentiality for success in life? This is a fact, not an abstract theory Tests at the Human Engineering Laboratory in Hoboken, New Jersey have conclusively proved that the *one* factor inevitably accompanying progress in business and the professions is a better than average vocabulary In the words of Dr Johnson O Connor, director of the laboratory which conducted the tests, 'An extensive knowledge of the exact meanings of English words accompanies outstanding success in this country more often than any other single characteristic which the Human Engineering Laboratory has been able to isolate and measure '

* The numbers in parentheses after certain words will be explained at the end of the chapter

'Why do large vocabularies characterize executives and possibly outstanding men and women in other fields?' continues Dr O Connor's account "The final answer seems to be that words are the instruments by means of which men and women grasp the thoughts of others and with which they do much of their own thinking They are the tools of thought '

Granted, then, that it is worthwhile improving your acquaintanceship with words what can you personally do about it? The usual, but not very satisfactory answer to this question is that you must get the dictionary habit You must learn to look up new words when you meet them you must read with a dictionary at your side you must browse through a dictionary at odd moments you must keep a notebook and faithfully and *conscientiously record therein one or two or five or ten* new words every day, according to the extent of your *ambition and the heat of your fervor (2) Now theoretically this is the best advice in the world, what makes it unsatisfactory is that *by itself* it is supremely im*practicable I know of no authenticated (3) instance in which any human being followed such a dry regimen *(4) for longer than two weeks I know of no zealot *(5) who possessed the fortitude (6) and tenacity to initiate such a program of self improvement and follow it through religiously despite more pressing claims that were made on his time and energy And as a speech teacher I have had the opportunity to discuss the matter with more seekers after vocabulary improvement than I would care to shake the proverbial stick at

Happily, a start at vocabulary improvement can be made without "getting the dictionary habit" When you were born you knew no English words at all, now you probably use five thousand or more and can doubtless recognize three times as many as you actually use And I believe it is safe to say that you learned very few of these thousands of words by looking them up in a dictionary You acquired the words now in your vocabulary because you were exposed to them, if you hadn t managed to master them you would have found it difficult to carry on the affairs of your life Then the time came when you were out of school, and were established in some business or profession or social *stratum (7), when you knew enough words to get by on, when it was no longer imperative to learn more in order to communicate adequately with your friends and business associates And having learned enough words for that your mind automatically closed to new ones in the same way that your eyes automatically close when you need sleep or in the same way that thirst automatically vanishes when your need for water has been satisfied

(The average adult learns fewer than twenty five new words a year, these being almost exclusively the words which gain sudden popularity in the news of the world—for example, at the present time, *induction, inflation lease lend Quisling, rationing fifth-columnist priority, demolition, deferment* etc)

When I say that your mind automatically closes to new words once your communication needs have been

satisfied, I am referring especially to a phenomenon which occurs in your daily reading If you come across an unfamiliar word, say in a magazine article, what do you generally do? If you are superhuman, you rush to the dictionary and find out exactly what that word means Otherwise, you conveniently ignore the word, because the rest of the sentence makes adequate sense without it Or if it does not, you shake your head angrily and proceed with your reading making a mental note that you dislike authors who use words you don't understand Or possibly, if you are of a more violent frame of mind, you either turn to the next article, or just throw the magazine down impatiently

Yet it is in these very magazines, or in books or newspapers that the secret of practical vocabulary im provement lies

Words are generally meaningless except as they add to the thought of a phrase or sentence hence increasing your vocabulary from your daily reading is the most *logical and functional (8) plan you can possibly follow This method demands no change of your daily schedule It involves no special activities All it requires is a change in your *attitude* to words It is hence a plan which can be put into operation immediately, painlessly, and without inconvenience Indeed, as will be ex-plained shortly, you can take a long step toward im proving your vocabulary even before you come to the end of this chapter

So simple is this natural approach to vocabulary improvement that it can be described in a single sen

tence *In your reading, learn to let your mind linger on the words whose meanings are partially or completely unfamiliar to you*

It is a human characteristic to pay little heed to things which are constantly under our very noses Doubtless you ride up and down the elevator of your apartment house or office building a hundred times a month—but have you ever noticed the name on the control mechanism? You may have been eating your lunch in the same restaurant every day for years—but can you recall the color and design of the dishes? Though you take the same bus or trolley to work six mornings a week, do you know the name of the company which operates the vehicle?

Don't let your ignorance in these matters embarrass you You cannot answer these questions for a good reason your brain is too economical and efficient! It refuses to waste energy registering information which seems unessential—*unless some external stimulus forces it to*

The same phenomenon is at work while you read Your eyes may see an unfamiliar word, your inner ear may hear its pronunciation, but your mind will refuse to register it if it decides that you can go on living comfortably without knowing that word Indeed, you can encounter the same word a dozen times over, and your mind will continue to balk at grasping it—*until some external stimulus compels it to*

To increase your vocabulary at a very rapid rate you have only to form the habit of providing that external im-

pulse—the habit of compelling your mind to linger for a few seconds on each new word it meets You have only to say to your mind "Hold on to that word, I may find some use for it" Note that you need not say, "I must find out at once what that word means" The meaning of each word you force your mind to register will come—not at once perhaps, but eventually Eventually, and slowly—but inevitably and unforgettably For having once recorded the word (remember, you never totally forget anything you have learned) your mind will recognize it at every subsequent encounter Each new experience your mind has with that word will make the meaning just a little clearer And as the meaning gradually unfolds, the word will burrow deeper and deeper into your vocabulary, until finally you will understand it so well that—perhaps to your own amazement—you will find yourself making use of it, *quite casually*, in your thinking and conversation

Thus your vocabulary will be growing, gradually and uniformly and almost without effort, in the same way that every other part of your mind and body grows

Let us apply the plan specifically Here is a sentence from a recent issue of the *New Yorker* "All the girls had that special fixity around the mouth and eyes so apt to be found in any woman who feels that she is being *arbitrarily* kept waiting in line by insect officials" You do not we will say for the sake of argument, know the exact meaning of *arbitrarily* It s a simple word easy to pronounce It fits in pleasantly with the rhythm of the sentence But what precisely, does it mean? In this

particular pattern of words it could signify a number of things, all with equal logic *unnecessarily*, *annoyingly*, *unhappily*, *despotically*, or *wrongfully* If the word were omitted entirely, the sentence would convey enough meaning to permit you to continue reading without undue discomfort But when you enjoy the inimitable flavor of the word, when you can respond fully to its *rich connotations (9) and undertones, the sentence comes alive for you as it never could with a dead and meaningless word dangling uselessly from it

Go back for a second and stare at the word Let your mind your eyes, linger on it What do you think it means now that you stop to consider it? Which one of the adverbs suggested seems most likely to be its synonym?

Learning to stare at the unfamiliar words which you meet in your reading, learning to spend a few seconds puzzling them out, is the secret of developing the kind of word-consciousness which will rapidly enrich your vocabulary That extra bit of attention devoted to *arbitrarily* will lodge the word securely in your mind The next time you meet the adverb you will recognize it as an old friend And you will be startled how soon you will meet it again! The word will not have gained any sudden and inexplicable currency among writers, but, because your mind is now trained to look for it, *arbitrarily* will strike you sharply each time you see it, even though, under other circumstances, you might have casually ignored it a dozen times in a week Now as you continue encountering it, each time in a different

*context (10), its meaning will gradually and correctly unfold As you become increasingly familiar with the word, any misconceptions you may have had will slowly dissolve And because you are learning new words in the natural way, by hearing and seeing them in many different sentence patterns (which is, fundamentally the way you learned all the words at present in your vocabulary) your acquisitions will become lifelong members of your speaking and recognition vocabulary

With a few days practice, word-consciousness will become a habit From that point on, every day that you read will bring its quota of new words The process is cumulative, as all natural processes are Each day the habit will become more and more a part of you, each day your competence will sharpen Too, your reading itself will become more skilful, for nothing so contributes to the ease of absorbing a page of print as an acute sense of the precise meanings of the words on that page If you devote about the same time to your reading as most people do, you will on an average add twenty five words a month three hundred words a year, *to your vocabulary—a truly prodigious (11) feat considering that many adults boast fewer than twenty five additions per year!

You can make a start at developing your word consciousness even before you've finished this chapter You may have noticed that certain of the words in these paragraphs were followed by a number in parentheses *You can find them by looking for the identifying star*

in the left margin of the page They are words not commonly found in the poor vocabulary Go back and find the numbered words and let your mind linger for a few seconds on those you don't already know Puzzle out their probable meaning, as far as you can, then compare your conclusions with the definitions given below How successfully your ideas match these definitions is of no consequence what is important is that you have already begun to improve your vocabulary—you have already started to become word-conscious And just notice in the next few days, how frequently these same words bob up in your reading The flush of recognition and the thrill of accomplishment which you will feel will more, far more, than compensate for the time consumed by this type of verbal calisthenics More to the point the habit you've begun to develop today will remain with you as long as you're able to read

If you sincerely do want to improve your vocabulary, make this attitude a permanent part of your reading habits When you meet a new word train your mind to register it From then on, things happen by themselves—automatically!

Key to Numbered Words in This Chapter

1 creditably—in a praiseworthy manner
2 fervor—intensity of feeling
3 authenticated—proved genuine
4 regimen—a systematic diet, as of food, exercises, words etc
5 zealot—a fanatic

6 fortitude—resolute endurance
7 stratum—a layer as of rock or society
8 functional—able to be put into practical use
9 connotations—suggestive significances of words apart from their actual meanings
10 context—the passage in which a word occurs, and which helps explain the meaning of a word
11 prodigious—extraordinary out of the ordinary, marvelous
12 arbitrarily—despotically

How Good Is Your Vocabulary?

If you know the meanings of most of the words in List I your vocabulary is average in List II good, in List III superior

List I	*List II*	*List III*
candid	inveigle	prognosticate
placid	recumbent	antithesis
sulky	mercenary	nebulous
engross	coquetry	adamant
morose	gruff	vicissitude
cumbersome	respite	efficacy
sinister	dilapidated	proclivity
timorous	implicit	exigency
idiosyncrasy	convivial	anomaly
feign	virile	phlegmatic

CHAPTER II

Stop, Listen, and Learn

A child's vocabulary increases with breathtaking rapidity an adult's vocabulary increases at a rate that would make a turtle seem like a speed demon

From that time in your infancy when you first learned to talk in connected syllables, you added hundreds of words to your vocabulary every year of your pre-school life,* indeed, if you were an exceptional youngster, you entered the first grade able to understand and use over four thousand words

For the next eight years of your grade-school life, you absorbed another three to four thousand words In high school and college, if you continued your education, you became acquainted with a minimum of two to four thousand more

Thus 95 per cent of your vocabulary was gained in your formative period—over twenty times as much in those first school years as in all the rest of your life For, as an average adult, you have learned a maximum of twenty five to fifty words annually, such additions

* According to Lovisa C Wagoner Chairman of the Department of Child Development, Mills College California, the average child of two knows and uses 300 words at the age of 2½ he knows 450 at 3 1 000 words and at 4 1,800 or more.

lecture platform, react the way a child does, for remember, a child is the greatest expert there is at vocabulary improvement. Repeat the word to yourself. Listen to the sound it makes. If possible, ask the person who used that word, "What does it mean?" Logically, the only time you can pose this question is when you hear the word from a friend. Do not expect that the answer you receive will always be accurate. A person can understand the meaning of a word perfectly, can use it correctly, and can still be unable to give a precise definition. You should see lexicographers tearing their hair and gnawing their fingernails to compose a suitable *definition even for a simple word.* (*In fact the simple words are harder to define than the more complex ones. Can you imagine trying to explain if to a foreigner whose language you do not speak?*) *But the accuracy of the* definition you receive is not important. You can imagine that a child receives very few exact definitions for the words he inquires about. He learns the words nonetheless. Eventually, by constantly listening to how the words are used, his mind arrives at a suitable understanding of them. And your mind will do the same. The purpose of your question is not so much to discover the meaning of a word as to impress on your mind the need for registering the word. *This is another* facet of the phenomenon described in Chapter I. The important thing is solely to force the word into your *consciousness—the definition will unfold eventually.* And even if your friend gives you a totally incorrect definition, nothing is lost in the long run. You will dis

cover the true meaning in time and the only possible casualty will be your faith in your friend's intelligence.

The suggestion to keep your ears open is merely another weapon in your battle to develop word-consciousness. In the last analysis, the best, if not indeed the only practicable, way to increase your vocabulary is to become alert to the power and richness of words. This attitude, once developed, will mirror a rebirth of intellectual progressiveness and curiosity which will give you power over words and effectiveness in speaking such as merely poring through a dictionary never can hope to.

Try it!

Putting the Method into Practice

Yes, you can radically improve your vocabulary merely by listening more acutely and analytically to the words you hear all about you. While it is manifestly impossible to prove that true in the individual case of each of my readers I can show its worth in the aggregate. Come with me, and listen to the words of people who are friends to all of us: men and women whose names are household words. Let us borrow from them some of the excellent words they use by the method of asking "What does that word mean?"

1. Listen first to Dr. Harry Emerson Fosdick, of the Riverside Church in New York:

> Conscience can back up the worst kind of conduct as well as the best. The reason for this *ambiguity* is

> plain Conscience says 'You ought to do right!' But conscience by itself does not tell us what is right.

If Dr Fosdick were here now, we could say to him 'What exactly, does *ambiguity* mean?'

What do you think his answer would be? Perhaps you already know the word—or possibly you think you know it Or maybe it is entirely unfamiliar to you, in which case you will have to guess at its meaning from its use in Dr Fosdick's sentence. After all your understanding of all the new words you hear is based on their use in context

Write in the line below a simple but complete definition of *ambiguity* as it is used above If necessary, guess

2 Gladys Swarthout, opera and film star, had this to say recently about a new play by Robert Sherwood

> Mr Sherwood has given us a drama which stimulates the thought processes of every *sentient* member of his audience and yet there is no propaganda in his writing unless lucid truth can be so called

What do you think *sentient* means?

3 Paul V McNutt speaking

> Little business is ordinarily less conservative and more venturesome than big business with its huge

investments in existing plant equipment Unless pushed by small enterprises [big business] tends to become static and *immobile*

Immobile means

4 Professor Mortimer J Adler

Solitary reading is not so much fun as bookish *conviviality* There is too little talking about books with others who have read the same books I say a great pleasure and a great source of fruitfulness comes from reading books with others and discussing them

Conviviality means

5 Thomas E Dewey

Two things we must do to secure our future We must restore our whole economy to health and vigor after the ravages of the seven lean years and we must build up the power and efficiency of our army navy and air force to levels which will make us *impregnable*

Impregnable means

6 George Bernard Shaw comments on the wartime diet

There is nothing wrong with the official meatless and

eggless ration which is *virtually* my own diet I can not however guarantee that England will become a nation of Bernard Shaws on it That would be too much to hope for

Virtually means

7 Ambassador William C Bullitt says

Were Germany to try to resume the ways of peace the military discipline which is the very foundation of the Nazi hierarchy would crumble To continue in power that hierarchy must lead Germany on new *predatory* adventures

Predatory means

8 Herbert H Lehman speaks

If England should be beaten and the great British Empire destroyed democracy in this hemisphere too would inevitably be under dire threat Our own liberties would be in the most serious *jeopardy*

Jeopardy means

9 Secretary of State Cordell Hull makes a public statement

In the face of terrific problems and conditions and until the present serious threats and dangers have

disappeared we cannot pursue *complacently* our customary life

Complacently means

10 Owen D Young, former Chairman of the Board of the General Electric Company, says

I know of no better place to start in providing security than with a home which belongs to you If one owns a home and really owns it, that is if he does not fool himself by having such a mortgage on it that someone else owns it, he has the most valuable the most absolute the most *inviolate* property in the world For while in times of disturbance a house here or there may be burned or invaded or foreclosed, it is just impossible for any movement however radical to take away homes because they are more than property

Inviolate means

By listening carefully for just a few minutes to what other people say you have already added ten new words to your vocabulary How well did you figure them out? Here are the correct definitions—check them with your own to see how close you got Say the word aloud as you read its definition Nothing so helps to fix a new word firmly in your mind as hearing your own voice say it

1 *Ambiguity*—ability to be understood in one of two ways
2 *Sentient*—capable of feeling and sensation
3 *Immobile*—motionless
4 *Conviviality*—jovial fellowship
5 *Impregnable*—safe against attack
6 *Virtually*—in essence or effect, but not in fact
7 *Predatory*—practicing plunder
8 *Jeopardy*—exposure to loss or injury
9 *Complacently*—with contentment or self satisfaction
10 *Inviolate*—incapable of being destroyed by violence

CHAPTER III

Putting Books to Work

The two methods so far suggested are *indirect* methods of vocabulary improvement They are the best methods there are, because

1 They are a natural extension of the principles by which you learned all the words at present in your vocabulary
2 They can remain in operation almost all the waking hours of your life—whenever you read or speak or listen

They are called *indirect* methods in that they are by-products of intellectual living—by-products usually lost unless habits are developed to save them Once you have developed these habits, once you have become word-conscious, vocabulary improvement will become as integral and unobtrusive a part of your life as washing your teeth or eating your breakfast or reading the morning paper And when that time comes as it will shortly you will be eager to employ more direct and forthright methods of increasing your word stock

Would you like to add in twenty or thirty minutes some evening a dozen new words to your vocabulary merely by taking two volumes down from your book-shelves? Settle yourself in a comfortable chair at your

desk, have your dictionary and *one* other book within reach, arm yourself with a pencil and some scrap paper, and you're ready to begin

In this method of vocabulary improvement, you use a book purely as a means of finding words which a particular author knows and uses and which you, perhaps, do not You use your volume not as a reader, but simply as a vocabulary syllabus There are six simple steps to follow

1 *Choose a book of the type you ordinarily read for enjoyment or information* The books you generally enjoy and are accustomed to are always a little higher in vocabulary level than your own speech is Not too much higher—for then they would prove so difficult that you would not enjoy them And not inferior in vocabulary level to your own, for then they would be so immature that you would be annoyed by them

2 Start your reading anywhere at all in your volume

3 Jot down on the paper beside you any words which are not completely familiar You will come across a host of these When you read for meaning alone the unfamiliar and the slightly familiar words blend with the fully familiar thus at least partially conveying the thought of the passage before you

4 Now examining the way a word is used in its sentence write as intelligently as you can a

definition of that word You may have to guess wildly in many instances Go right ahead and guess Training yourself to figure out the meaning of an unfamiliar word will benefit you immensely in many ways It will help make your speech more accurate, and you more word-conscious It will teach you to appreciate the beauty and richness of your language More, it will help you remember and spur you to use your new words as no mere reference to a dictionary ever can

5 Stop when you have followed this procedure with twelve words A dozen new words is all you should attempt to learn at any one time Vocabulary improvement is one field in which gluttony hits back quickly Try to learn too rapidly and all will be confusion Taper your rate down to a comfortable amount, but learn *frequently* and *intensively* and your vocabulary will keep enlarging beyond your fondest hopes

6 After you have recorded your own definitions, use the dictionary to check on any misconceptions or inaccuracies Make the necessary changes Look your words over Be certain that you can pronounce them correctly Say them aloud several times

How the Method Works

Let us use as our source book Clifton Fadiman's excellent and deservedly popular volume of short pieces

Reading I've Liked [1] In a prefatory critique on literature called My Life Is an Open Book Confessions and Digressions of an Incurable " Fadiman uses words that are vibrant and dynamic Let us see whether we can find some for ourselves The material that follows will show you how to organize your own work when you follow this plan As you come to the blank lines where *the definitions belong, write your own* When the answers are given to you later as they will be, you can check on your ability as an amateur lexicographer

> Is it some constant nervous need for reassurance that makes human beings so alert to point out the capacities that separate them from the lower animals? Thus we have *rationality* (I am hastily wiping that silly grin off my face) and the beasts do not

Rationality

> We use tools they don t Man some solemn ass once pointed out is an animal that laughs animals do not laugh We have long memories beasts save for the proverbial elephants do not. We make war on each *other and have at last, after much trial and error* learned how to exterminate our species whereas the animals have to depend for their own destruction largely on the mere accidents of nature

> These are some of the *criteria* which man has set up to demonstrate his superiority

Criteria

[1] Simon & Schuster 1941.

Criteria being cheap I should like to add another Man modern man is a word making and word reading animal Both of us I who compile this book you who read it are engaged in specifically human acts Writing and more especially reading represent habits that we engage in constantly almost from the cradle to the grave Civilized man is a reader *Irrevocably* he would appear to be committed to the scanning of small black marks on plane surfaces

Irrevocably

It is when you come to think it over an odd gesture like the movement the camera catches of the heads of a tennis audience But there it is—we are readers, and it s too late to change

There is no doubt that a fox slaughtering man makes love in a manner subtly different from the way a non fox slaughtering man does The same must be true of an *omnivorous* reader and a more *desultory* one In some cases the impulse to read (and reflect on what one has read) dominates completely

Omnivorous

Desultory

Then you get queer but interesting specimens like Robert Burton who wrote *The Anatomy of Melancholy* In such a case reading has become a kind of disease a fascinating *proliferating* cancer of the mind

Proliferating

The *Overall Boys* was and doubtless still is a rousing tale of two devoted brothers aged five and seven and their *monosyllabic* adventures on a farm

Monosyllabic

The style was of transparent *lucidity*

Lucidity

Everything after the *Overall Boys* has been *anticlimax* The same new world can never be discovered twice One s first book kiss home run is always the best

Anticlimax

Between the ages of four and ten I read but moderately and with absolute *catholicity*

Catholicity

We had in our household the usual meaningless *miscellany* that accumulates if the parents are not specifically literary

Miscellany

Now check up on yourself Here are the answers See how closely they tally with what you yourself wrote

1 *Rationality*—quality or state of being reasonable
2 *Criteria*—standards for judging rules or tests by which anything is tried in forming a correct judgment respecting it

3 *Irrevocably*—in a way incapable of being revoked, unalterably
4 *Omnivorous*—absorbing everything without discrimination
5 *Desultory*—aimless, planless
6 *Proliferating*—growing by rapid production of new parts
7 *Monosyllabic*—containing just one syllable
8 *Lucidity*—clearness, intelligibility
9 *Anticlimax*—a sentence or passage in which the ideas fall off in dignity or importance at the close, any event, especially the last of a series, that is strikingly or ridiculously less important than one immediately preceding
10 *Catholicity*—state or quality of being liberal or comprehensive in sympathies and understanding
11 *Miscellany*—a mixture of various things especially a collection of writings on various subjects

CHAPTER IV

Browsing Through the Dictionary

It should seem supremely logical to go to the dictionary as the primary source book in enlarging the vocabulary. It must undoubtedly have occurred to you that if you could simply "read" the dictionary you would eventually know as many words as anyone else in the country. But a device as simple and logical as this must have a catch.

If vocabulary improvement resulted most effectively from a mere perusal of dictionary pages, there would be little point in your reading this section of the book. To my knowledge no one has successfully "read" the dictionary. Much value, however, can be *obtained from* an occasional browsing through it. You might make it a habit, whenever you find yourself obliged *to look* up a particular word, to glance at some of the other *interesting* words on the same page. Gaining power with words presupposes becoming word-conscious. Obviously a person interested in words will take every available opportunity to increase his knowledge of them, especially when he can do so economically and painlessly. With the dictionary already open in front of you, *it seems economically wasteful not to glance at a* few of the other entries on the page.

Let us say that you require the exact meaning of

gitate Well, you find it and discover that it means *think over, to plan* But wait, don't be so eager to lose the book Just an inch or so above *cogitate*, you will find *cogent*, and as you run your eve over the page, you will meet *cognizance*, *cognoscenti*, *coherence*, *cohere*, and *coign* all good usable words with interesting definitions An extra moment or two before you put your dictionary away and you've added six fresh words to your vocabulary, and it scarcely hurt at all!

Bear in mind that power with words is not so much a product of an already extensive vocabulary as it is the result of a constant and methodical adding to that vocabulary The *act* of increasing your word stock is more valuable to you than the *result* of that action Keeping your vocabulary in good repair, enlarging its scope constantly, will do more to strengthen and vitalize your power than the mere static knowledge of great masses of words

Remember this also The effective speaker does not necessarily use long and abstruse words—quite the contrary! But his never-ending interest in words shows unfailingly in his speech, in his thinking, in his entire ability to express himself

Some evening you may be tempted to spend ten or fifteen minutes just browsing through the dictionary Give in to that temptation Open the book at random, and glance through the columns of just one page You'll get as much fun from it as from a Broadway gossip column—and a lot more information, truth and lasting value

Indeed, while we're on the subject, let's try the activity together. You will find on the page opposite a leaf from the Fifth Edition of the Merriam Webster dictionary.

The words on this dictionary page fall into three groups:

1. Technical or obscure words, like *octonary*, *octroi*, *oculomotor*, *odograph*, etc. This kind of word is dead wood. Your vocabulary should not be burdened by it.
2. Very common words, like *octopus*, *ocular*, *odd*, *odor*, etc. These you already know and need spend no more time on.
3. Finally, there are eight interesting and useful words that may be partly or completely unfamiliar to you. These are the words which will engage your attention. They are as follows:

octogenarian	*odalisque*
octoroon	ode
octuple	odium
oculist	odoriferous

Find them on the dictionary page, read their definitions carefully, pronounce them aloud. When you feel that you have mastered them, take the following test.

Directions: Without further reference to the dictionary page, write next to each definition the correct word.

1. eight fold	2. person with $\frac{1}{8}$ Negro blood

1. octuple 2. octoroon

oc'to-dec'i-mo (ŏk'tō-dĕs'ĭ-mō) *n.*; *pl.* -mos (-mōz). [L. *octodecimus* eighteenth.] A size of book resulting from folding each sheet into eighteen leaves, measuring about 4 by 6½ inches; also, a book of such size; — usually written 18mo or 18°, and called *eighteenmo*. — oc'to-dec'i-mo, *adj.*

oc'to-ge-nar'i-an (-jē-nâr'ĭ-ăn; 6), *adj.* [See OCTOGENARY.] Eighty or more and less than ninety years old, of or pert. to such age. — *n.* An octogenarian person.

oc-tog'e-nar'y (ŏk-tŏj'ē-nĕr'ĭ; -nē-rĭ), *adj.* [L. *octogenarius*, fr. *octogeni* eighty each, fr. *octoginta* eighty.] Octogenarian.

oc'to-nar'y (ŏk'tō-nĕr'ĭ; -nē-rĭ), *adj.* [L. *octonarius*, fr. *octoni* eight each, fr. *octo* eight.] Of or pertaining to the number eight. — *n.*; *pl.* -IES (-ĭz). **a** An ogdoad. **b** *Pros.* An octave.

oc'to-pus (ŏk'tō-pŭs; L. ŏk-tō'pŭs), *n.*; *pl.* OCTOPUSES (ŏk'tō-pŭs-ĕz; -ĭz), OCTOPODES (ŏk-tŏp'ō-dēz; ŏk'tō-pō'dēz), OCTOPI (ŏk'tō-pī). [NL., fr. Gr. *oktōpous* eight-footed; *oktō* eight + *pous*, *podos*, foot.] **1.** A member of the typical genus (*Octopus*) of an order (Octopoda) of eight-armed dibranchiate cephalopods, or in a broad sense, any member of that order except the argonauts. Most species are rather small and usually timid and inoffensive. **2.** Something suggestive of an octopus; esp., an organization with many branches through which it maintains hold on others.

Common European Octopus (*O. vulgaris*). (1/10)

oc'to-roon' (ŏk'tō-rōōn'), *n.* [*octo-* + *-roon* as in quadroon.] The offspring of a quadroon and a white person.

oc'to-syl'la-ble (ŏk'tō-sĭl'ȧ-b'l; ŏk'tō-sĭl'-), *n.* A line or a word of eight syllables. — oc'to-syl'la-ble, *adj.* — oc'to-syl-lab'ic (-sĭ-lăb'ĭk), *adj.*

oc-troi' (ŏk-trwä'; F. ŏk-trwà'), *n.*; *pl.* OCTROIS (ŏk-trwäz'; F. ŏk-trwà'). [F.] **a** A tax on commodities being brought into a town. **b** The boundary where, or the officials by whom, this tax is collected.

oc'tu-ple (ŏk'tū-p'l), *adj.* [L. *octuplus*.] Eightfold. — *v. t.* To multiply by eight.

oc'u-lar (ŏk'ū-lẽr), *adj.* [L. *ocularis*, fr. *oculus* the eye.] **1.** Of, pertaining to, connected with, or used for or by, the eye; also, eyelike. **2.** Obtained, or received, by the sight; visual; as, *ocular* proof. — *n.* The eyepiece of an optical instrument.

oc'u-list (-lĭst), *n.* [F. *oculiste*, fr. L. *oculus* the eye.] A specialist in diseases of the eye.

oc'u-lo- (ŏk'ū-lō-), ocul-. [L. *oculus*.] A combining form meaning *the eye*, *ocular and*.

oc'u-lo-mo'tor (-mō'tẽr), *adj.* [*oculo-* + *motor*.] *Anat.* Designating or pertaining to a motor nerve (oculomotor nerve) one of a pair of cranial nerves that originate in the mesencephalon and are distributed to nearly all the muscles of the eye. — *n.* The oculomotor nerve.

Od, or 'Od (ŏd). Also Odd. [Often not cap.] *Archaic & Dial.* A minced form of *God*, used euphemistically.

od (ŏd; ōd), *n.* [G.; coined by Reichenbach, Ger. naturalist.] A theoretical force or natural power supposed to produce the phenomena of hypnotism, and to be developed by magnets, heat, light, chemical or vital action, etc.

o'da-lisque, o'da-lisk (ō'dȧ-lĭsk), *n.* [F. *odalisque*, fr. Turk. *ōdaliq* chambermaid, fr. *ōdah* chamber.] A female slave or concubine in a harem, esp. of the Turkish sultan.

odd (ŏd; 73), *adj.* In sense 6 compared ODD'ER (-ẽr); ODD'EST. [illegible] ... number [illegible] ... singularly. [illegible] ... collection of oddities; an odd person, trait, etc.

odd'ment (ŏd'mĕnt), *n.* **1.** An odd thing; a left-over scrap, etc. **2.** *Print-ing.* Any separate small part in a book, other than the text, such as the title page, contents, etc.

odd-pin'nate, *adj.* *Bot.* Pinnate with a single leaflet. See LEAF *Illust.*

odds (ŏdz; 73), *n. pl.* & *sing.* **1.** Unequal things ... tions. **2.** Difference or amount of difference ... ence with respect to disadvantage, or more comm... vantage; excess of chances; as, the odds lie on our ... An equalizing allowance to the competing part th... disadvantage; as, to give or take *odds* in betting. ... rel; dispute; variance; — chiefly in *at odds*.

odds and ends. Remnants; scraps; miscellaneou...

ode (ōd), *n.* [F., fr. LL. *ode*, *oda*, fr. Gr. *ōidē* ... lyric song, contr. fr. *aoidē*, fr. *aeidein* to sing.] ... suited to be set to music and sung or chanted o... chorus moving rhythmically; esp., such a poem c... led by nobility of sentiment and dignity of style. ... rical form, odes are of the following types: (1) the ... or *Pindaric ode*, such as Gray's *Bard*, divi... sections, each having a strophe and an antistrophe ... tical form and an epode of contrasting form; (2) th... ular, or *pseudo-Pindaric*, *ode*, such as the ... *Pindaric Odes* of Cowley, marked by lack of desire... and stanzaic structure, and of correspondences ... parts; (3) the *Lesbian*, or *Horatian*, *ode*, ... Keats's *To Autumn*, having uniform lyric stanza...

-ode (-ōd). [G. *-ōdēs*, *-odes*, fr. *-o-* + *-eidēs* like, ... form.] A suffix denoting *like*, *that which is like*, as: ...

-ode. [G. *hodos*.] A suffix meaning *way*, *pa*... cathode, anode, electrode.

o-de'um (ō-dē'ŭm), *n.*; *pl.* ODEA (-ȧ). [L., fr. Gr. ... fr. *ōidē*. See ODE.] In ancient Greece and Rome, ... roofed theater; hence, a hall, gallery, etc., for m... dramatic performances.

od'ic (ŏd'ĭk), *adj.* Pertaining to, or forming, an ...

od'ic (ŏd'ĭk; ōd'ĭk), *adj.* Of or pertaining to od.

O'din (ō'dĭn), O'thin (ō'thĭn), *n.* [Dan. *Od*... *Old Norse*. See WODEN.] *Norse Myth.* The chie... the mythology of the Eddas. He was god of war, ... slain in battle, of wisdom, and also of poetry ... was Frigg.

o'di-ous (ō'dĭ-ŭs; or, esp. *Brit.*, ōd'yŭs; 68), *adj.* ... *odiosus*, fr. L. *odium* hatred.] Deserv... provoking hatred or repugnance; exciting odium. ... See HATEFUL. — o'di-ous-ly, *adv.* — o'di-ous-ne...

o'di-um (ō'dĭ-ŭm), *n.* [L.; akin to L. *odi* I hat...] Hatred now, usually, state or fact of being hated. ... stigma attaching to what is hateful; opprobrium. ... Syn. Abhorrence, detestation, obloquy, contempt. — Od... tred may denote either the enmity which one feels for anoth... which one experiences or incurs; odium applies only to the l... denotes esp. the opprobrium attaching to an object of general... — Ant. Approbation, honor, approval.

o'do-graph (ō'dō-grăf; 6), *n.* [Gr. *hodos* way + ...] **1.** A machine for registering the distance travers... vehicle or pedestrian. **2.** A device for record... length and rapidity of stride and number of steps ... walker.

o-dom'e-ter (ō-dŏm'ē-tẽr), *n.* [G. *hodometron*, ... instrument for measuring distances, fr. *hodos* ... *metron* measure.] An instrument to measure the ... traversed, as by a vehicle. — o-dom'e-try (-trĭ) ...

-o-dont (-ō-dŏnt). [Gr. *odōn*, *odontos*.] A co... form meaning *tooth*.

o-don'to- (ō-dŏn'tō-), odont-. [Gr. *odōn*, *odont*...] combining form meaning *tooth*, as in o'don-tal'gi-a ... tal'gic, o'don-ti'a-sis.

o-don'to-blast (-blăst), *n.* [*odonto-* + *-blast*.] An... of the cells on the outer surface of the pulp of a tooth ... secrete the dentine. — o-don'to-blas'tic (-blăs'tĭk)

o-don'to-glos'sum (-glŏs'ŭm), *n.* [NL., fr. *odont*... ... [illegible]

o'dor-if'er-ous (ō'dẽr-ĭf'ẽr-ŭs), *adj.* [L. *odorifer*, ... *odor* + *ferre* to bear.] Yielding an odor; usually ... — o'dor-if'er-ous-ly, *adv.* — -ous-ness, *n.*

o'dor-less (ō'dẽr-lĕs; -lĭs), *adj.* Free from odor.

āle, chāotic, câre, ădd, ăccount, ärm, ȧsk, sofȧ; ēve, hēre (27), ēvent, ĕnd, silĕnt, makẽr; ... charity; ōld, ōbey, ôrb, ŏdd, sŏft, cŏnnect; fōōd, fŏŏt; out, oil; cūbe, ūnite, ûrn, ŭp, circŭs, ...

3 yielding an odor

4 state of being hated

5 eye-specialist

6 a female slave

7 a person who is between 80 and 90 years of age

8 a poem suitable for singing

You have either added to your vocabulary, or re-familiarized yourself with, eight words. The time consumed was possibly five or ten minutes. Do this only occasionally—say once a month—and you add about one hundred words to your vocabulary in a single year. By this practically painless means, you are more than *doubling* the average rate of vocabulary improvement!

Let's try this device once again. Let us ring in a variation this time in order to increase your troubles. On the dictionary page opposite, try to pick out only those words worth learning—pay no attention to the obscure or the very common ones. To guide you in your selection I'll give you one hint. There are nine of these useful words. Run through the page carefully, checking off the nine words you think most useful. If you find more than nine so much the better, but do not be content with fewer.

Now study these words carefully, noting not only the *definition* but also the *derivation*, the *pronunciation* and *other pertinent facts*. When you are ready answer in writing the questions which follow.

3 odoriferous 4 odium 5 oculist 6 odalisque
7 octogenarian 8 ode

pol'y·the·ism (pŏl'ĭ·thē·ĭz'm), *n.* [F *polythéisme*, fr. Gr. *polys* many + *theos* god.] The doctrine of, or belief in, a plurality of gods. — **pol'y·the·ist** (-ĭst), *n.* & *adj.* — **pol'y·the·is'tic** (-ĭs'tĭk), **pol'y·the·is'ti·cal**, *adj.*

pol'y·troph'ic (-trŏf'ĭk), *adj.* [Gr. *polytrophos* nutritious.] *Bacteriol.* Deriving nourishment from more than one organic substance, as pathogenic bacteria.

pol'y·typ'ic (-tĭp'ĭk), **pol'y·typ'i·cal** (-ĭ·kăl), *adj.* Having several or many types or representatives.

pol'y·u'ri·a (-ū'rĭ·ȧ), *n.* [NL., fr. *poly-* + *-uria*.] *Med.* Excessive secretion of urine. — **pol'y·u'ric** (-rĭk), *adj.*

pol'y·va'lent (pŏl'ĭ·vā'lĕnt; pŏ·lĭv'ȧ·lĕnt), *adj.* [*poly-* + L. *valens*, pres. part. See VALENT.] 1. *Bacteriol.* Containing antibodies specific for antigens of more than one species or strain of microorganism. 2. *Chem.* Multivalent. — **pol'y·va'lence** (-lĕns), *n.*

pol'y·zo'an (pŏl'ĭ·zō'ăn), *adj.* & *n.* [*poly-* + *-zoo* + *-an*.] Bryozoan.

pol'y·zo·ar'i·um (-zō·âr'ĭ·ŭm), *n.*; *pl.* -IA (-ȧ). [NL.] *Zool.* A bryozoan colony or its supporting skeleton.

pol'y·zo'ic (-zō'ĭk), *adj.* *Zool.* a Composed of many zooids. b Designating a spore that produces many sporozoites.

pom'ace (pŭm'ĭs; -ās), *n.* [OF. *pomat* fr. L. *pomum* apple.] 1. The substance of apples, etc., crushed by grinding, as in making cider. 2. The substance of anything crushed to a pulpy mass, as of fish or the castor bean.

po·ma'ceous (pō·mā'shŭs), *adj.* [L. *pomum* apple.] 1. Malaceous. 2. *Poet.* a. Of or pertaining to apples.

po·made' (pō·mād'; pō·mäd'), *n.* [F. *pommade* fr. It., fr. L. *pomum* apple.] A perfumed ointment, esp. an unguent for the hair; pomatum. — *v. t.* To anoint with pomade.

po'man·der (pō'măn·dẽr; pō·măn'dẽr), *n.* [Formerly also *pomamber*, *pomeamber* (O.E.D.). See POME AMBER.] A perfume or mixture of perfumes, enclosed in a perforated box or bag, and carried on the person, to guard against infection.

po·ma'tum (pō·mā'tŭm; -mä'tŭm), *n.* [NL.] Pomade.

pome (pōm), *n.* [OF., apple (F. *pomme*), fr. L. *pomum* a fruit, later an apple.] The characteristic fleshy carpellate fruit of malaceous trees and shrubs.

pome'gran·ate (pŏm'grăn'ĭt; pŭm-; pŏm·grăn'ĭt; pŭm-), *n.* [ME. *pomgarnet*, fr. OF. *pom grenate*. See POME; GRENADE.] A thick-skinned several-celled reddish berry of the size of an orange, having many seeds in a crimson pulp of agreeable acid flavor, borne on a tropical African and Asiatic tree (*Punica granatum*); also, the tree.

pom'e·lo (pŏm'ĕ·lō), *n.*; *pl.* -LOS (-lōz). a The shaddock. b The grapefruit.

Pom'er·a'ni·an (pŏm'ẽr·ā'nĭ·ăn; 58), *adj.* from POMERANIA, Ger. — *n.* 1. A native or inhabitant of Pomerania. 2. A small long-haired dog of a breed with a foxlike head, erect ears, tail turned over the back, and a double coat of which the outer is very abundant round the neck.

po'mi·cul·ture (pō'mĭ·kŭl'tūr), *n.* [L. *pomum* fruit + *cultura* culture.] Fruit culture. — **-cul'tur·ist** (-kŭl'tūr·ĭst), *n.*

po·mif'er·ous (pō·mĭf'ẽr·ŭs), *adj.* [L. *pomifer* fr. *pomum* fruit + *ferre* to bear.] Bearing pomes.

pom'mel (pŭm'ĕl; pŏm'-), *n.* [OF. *pomel*, fr. L. *pomum* apple. See POME.] 1. A rounded knob, as on the hilt of a sword. 2. The knoblike protuberance at the front and top of a saddlebow. — *v. t.*; -MELED (-ĕld) or -MELLED; -MEL·ING or -MEL·LING. To beat soundly, as with the pommel of a sword or with the fists.

po·mol'o·gy (pō·mŏl'ō·jĭ), *n.* [L. *pomum* fruit + *-logy*.] Science and practice of fruit growing. — **po'mo·log'i·cal** (pō'mō·lŏj'ĭ·kăl), *adj.* — **po·mol'o·gist** (pō·mŏl'ō·jĭst), *n.*

Po·mo'na (pō·mō'nȧ), *n.* [L., fr. *pomum* fruit.] *Rom. Relig.* The old Italian goddess of the fruit of trees.

pomp (pŏmp), *n.* [OF. *pompe*, fr. L. *pompa*, fr. Gr. *pompē* a sending, a solemn procession, pomp, fr. *pempein* to send.] 1. Formerly, pageant. 2. A show of magnificence; brilliant display; splendor. 3. Ostentatious display or an instance of it. — Syn. State, magnificence, …

2. A hardy garden chrysanthemum having close buttonlike heads of flowers. 3. *Mil.* A tuft or ball as of wool, worn on the front of the hat, shako, etc.

pom·pos'i·ty (pŏm·pŏs'ĭ·tĭ), *n.*; *pl.* -TIES (-tĭz). Pompous demeanor, speech, or action.

pomp'ous (pŏmp'ŭs), *adj.* [F. *pompeux*, fr. LL. *pomposus*. See POMP.] 1. Magnificent. 2. Characterized by ostentation of persons, self-important. — **pomp'ous·ly**, *adv.* — **-ous·ness**, *n.*

pon'cho (pŏn'chō), *n.*; *pl.* -CHOS (-chōz). [Sp., fr. Araucan *pontho*.] A Spanish-American cloak like a blanket with a slit in the middle for the head.

pond (pŏnd), *n.* [ME. *pond*, orig., an enclosed body of water, and same word as *pound* an enclosure.] A body of water usually smaller than a lake.

pon'der (pŏn'dẽr), *v. t.* & *i.* [OF. *ponderer* fr. L. *ponderare*, fr. *pondus*, *ponderis*, a weight.] To weigh in the mind; to meditate; deliberate. — Syn. See CONSIDER.

pon'der·a·ble (-ȧ·b'l), *adj.* Having weight; appreciable. — **pon'der·a·bil'i·ty** (-bĭl'ĭ·tĭ), *n.*

pon'der·ous (-ŭs), *adj.* [F. *pondéreux* fr. L. *ponderosus* fr. *pondus*, *-eris*, weight.] 1. Of very great weight; extremely heavy. 2. Heavy; dull; wanting lightness or spirit; as, a *ponderous style*. — Syn. See BULKY. — Ant. Slight, delicate. — **pon'der·os'i·ty** (-ŏs'ĭ·tĭ), *n.* — **pon'der·ous·ly**, *adv.* — **-ous·ness**, *n.*

pond lily. The water lily.

pond scum. A spirogyra or alga of a related genus.

pond'weed' (pŏnd'wēd'), *n.* Any of a genus (*Potamogeton*, family Zannichelliaceae) of aquatic plants, growing in quiet waters.

pone (pōn), *n.* [Of Algonquian origin.] = CORN PONE.

pon·gee' (pŏn·jē'; pŭn-), *n.* [Chin. (Pek.) *pen³-chi¹* home loom.] A thin soft fabric made of the brownish natural silk of the silkworm of China; any similar dyed silk fabric.

pon'iard (pŏn'yẽrd), *n.* [F. *poignard*, fr. *poing* fist, fr. L. *pugnus*.] A kind of dagger, usually slender with triangular or square blade. — *v. t.* To pierce with a poniard.

Poniard.

‖**pons** (pŏnz), *n.*; *pl.* PONTES (pŏn'tēz). [L., a bridge.] *Anat.* & *Zool.* a A bridge. b Also ‖**pons Va·ro'li·i** (vȧ·rō'lĭ·ī). A broad mass of transverse nerve fibers on the ventral surface of the brain of man and mammals, at the anterior end of the medulla oblongata.

pons as'i·no'rum (ăs'ĭ·nō'rŭm; 70). [L.] = ASSES' BRIDGE.

Pon'tic (pŏn'tĭk), *adj.* [L. *Ponticus*, fr. Gr. *Pontikos*, fr. *pontos* the sea, esp., the Black Sea.] Of or pertaining to Pontus, or the Black Sea or its region.

pon'ti·fex (pŏn'tĭ·fĕks), *n.*; *pl.* PONTIFICES (pŏn·tĭf'ĭ·sēz). [L. See PONTIFF.] *Rom. Relig.* A member of the Pontifical College.

pon'tiff (pŏn'tĭf), *n.* [F. *pontife*, fr. L. *pontifex*, *-ficis*, prob. orig., pathfinder, waymaker, fr. L. *pons*, *pontis*, bridge + *facere* to do.] 1. *Rom. Relig.* A member of the council of priests forming the central body of the *Pontifical College*, the highest priestly organization of Rome. 2. *Eccl.* A bishop, now usually the Pope.

pon·tif'i·cal (pŏn·tĭf'ĭ·kăl), *adj.* 1. a Of or pertaining to a pontiff, bishop, or prelate; episcopal; specif., papal. b Having the dignity, dogmatism, etc., of a pontiff. c Celebrated by a bishop, as, *pontifical Mass*. — *n.* 1. Now always *pl.* The vestments and insignia worn by a prelate in pontifical Mass. 2. A book containing the offices, or forms for rites, etc., performed by a pontiff or bishop.

pon·tif'i·cate (-ĭ·kāt), *n.* State, office, dignity, or term of office of a pontiff.

pon'til (pŏn'tĭl), *n.* = PUNTY.

Pon'tine (pŏn'tīn; -tĭn), *adj.* Of or pert. to a marshy district between Rome and Naples, now reclaimed.

Pon'ti·us (pŏn'shŭs; -tĭ·ŭs), *n.* [L.] The gens name of the Roman procurator, Pon'tius Pi'late (pī'lăt), under whom Jesus was crucified.

chair; go; sing; then, thin; nature, verdure (118); K = ch in G. ich, ach; ‑ bon; yet; zh = z in azure.
Numbers refer to §§ in Guide to Pronunciation. Explanations of Abbreviations, etc., precede Vocabulary. ‖ Foreign Word.

1 From what language is *polytheism* derived?
2 On what syllable is the accent?
3 How many pronunciations are offered for *pomade*?
4 Check the preferred one a pō-mād' b po-mäd
5 Pomade is a ______ ointment
6 What color is a *pomegranate*?
7 What is an antonym of *pomp*?
8 What adjective means *self important*?
9 What is the noun form of that adjective?
10 *Ponderous* means of *great* ______?
11 A *poniard* is a kind of ______?
12 Another name for the Pope is ______?

Below are the seventeen words discussed in this chapter Can you match the words with their definitions?

1 polytheism — a red berry
2 pomade — b ostentatious display
3 *pomegranate* — c weighty
4 pomp — d Pope
5 pompous — e offspring of white and quadroon
6 pomposity — f eye doctor
7 ponderous — g person in his 80 s

1 Greek 2 first 3 two 4 b 5 perfumed 6 red 7 simplicity plainness, etc. 8 pompous 9 pomposity 10 weight 11 *dagger* 12. pontiff

1 i 2. n 3 a 4 b 5 k 6 l 7 c

8	poniard	h	poem
9	pontiff	i	belief in many gods
10	octogenarian	j	female harem slave
11	octoroon	k	self important
12	octuple	l	self importance
13	oculist	m	position of hatred
14	odalisque	n	unguent
15	ode	o	eight fold
16	odium	p	having an odor
17	odoriferous	q	dagger

8 q 9 d 10 g 11 e 12 o 13 f 14 j 15 h 16 m 17 p

CHAPTER V

Every Word Has a Past

When you have become word-conscious, when you have become expert at using your eyes and ears to add to your vocabulary all the new words you hear and see, and when you have learned to enjoy an occasional browsing through the dictionary, your next step in gaining power with words is to begin to dig behind the meaning of a word into its source and history

To discover, for example that *misogynist* (woman hater) is made up of three distinct but indissoluble Greek particles (*miso*, hate *gyn* woman, and *ist*, one who) gives you a definite control over that word which the speaker who merely knows its definition does not possess You know not only what *misogynist* means—more to the point, you know why it means what it does! You are no longer a word apprentice, who sees only the outside of the machine he s driving you are a word *technician* who understands the vast intricacy of all the parts which make it possible for the word to go

If you wish to increase the richness of your vocabulary learn to probe beneath the *surface* Not *what* does *silhouette* mean for example, but why that particular combination of syllables for such a meaning? Here's the story Etienne de Silhouette finance minister

of France before the revolution, agitated for a simplifying of the lives of the nobles, so that money usually spent for luxuries could be donated to the treasury At this time the blacked in profile was originated in Paris It was only logical that the name of the man who asked for simplification in living should be attached to a type of portraiture which was reduced to the simplest of lines

You doubtless know that a *chauvinist* is an over-zealous and exaggerated patriot Do you know the story behind the word? Nicholas Chauvin was a soldier in the army of Napoleon So fervently and fulsomely did Chauvin praise the unpopular emperor that his name became a by word for the very thing he was doing

You know that a *premonition* is a feeling of impending disaster But why? Let s take our etymological scalpel and dissect the word The parts are all from the Latin *pre*, before *monit* from the verb *moneo*, to warn, *ion*, a suffix signifying the act of Hence, *the act of warning beforehand* with every letter accounted for

We have a similar word derived from the Greek *prophecy* The parts *pro*, *phe*, and *cy* are almost identical in meaning with the corresponding Latin members found in *premonition* And in Anglo-Saxon *foretelling*, we possess a third word of similar composition *fore*, *tell* and *ing* Yet the three words are slightly different in flavor, are they not? Well, there you have one reason for the fascination of words, for the genius of language.

You cannot deny that *premonition* is a more useful member of your vocabulary once you know its family

history Now, let's explore a bit further into its family tree Do we know any other words which use the prefix *pre*, before? We've just tripped over one, *prefix* a particle fixed *before* a word Some more?

*pre*face—say beforehand
*pre*fer—bear before something else
*pre*gnant—before birth
*pre*historic—before history
*pre*judice—beforehand judging
*pre*lude—preparation beforehand
*pre*mature—happening beforehand
*pre*mium—what one has got before others
*pre*natal—before birth
*pre*pare—make ready beforehand
*pre*pay—pay before
*pre*position—a word placed before another word
*pre*sage—know beforehand
*pre*scribe—write before
*pre*side—to sit before (a group)
*pre*sume—to take beforehand

When you encounter new words, be more than just a *sponge* Be a *prober* Find out the *why* of all words any dictionary will help you Become an amateur *etymologist* Your vocabulary will then be not only extensive it will be lean and strong and powerful A merely *fat* vocabulary is like a merely *fat* person lots of excess and useless baggage

Putting the Method into Operation

Let's go on a journey of exploration I offer you my services as guide, free of charge, but in return I ask you

to come to this section outfitted with a sharp pencil and a determination to use it generously

Let s adventure into some overgrown fields of etymology, cut down the unnecessary vegetation, and see what we shall discover as we plow a path through some exciting and useful groups of words

Caedere in Latin means *to kill* or *to cut* (The two thoughts *are* somewhat related, aren t they?) This verb is found in English words either as *cis* or *cide*

Let's wander first up the *cis* road With your pencil poised for action try to extract from your own background the words we require When you are unable to figure a word out, let your eyes drop to the answers below Try to use these answers, however, only as last resorts

Let us try to find seven words containing the *cis* stem Each dot represents a single letter and the meanings enclosed in parentheses will give direction to your thoughts If your vocabulary is in good form today, you will fill in at least four items correctly

1 i cis	(a cutting)
2 d cis	(a cutting off of argument by reaching a conclusion)
3 p cis	(cutting sharp, as a cutting edge, hence, to the point)
4 c cis	(cut into pieces, hence much condensed into little)
5 cis	(instruments for cutting)

Cis 1 incision 2 decision 3 precise 4 concise 5 scissors

Now test your learning For each definition below, choose the proper word from the list above and write its number in the space provided for that purpose

a worm killing
b a conference
c a cutting
d sister killing
e condensed
f talkative
g king killing
h mother killing
i to the point, exact
j talking to oneself

Significance

Words will become more alive for you when you know *why* they mean what they do Whenever you have occasion to find a word in the dictionary (and to develop real power you should make these occasions frequently), notice its derivation The etymology of a word is too often neglected by people eager to learn a word s definition yet ironically its etymology is the *most* effective key to understanding and remembering what a word means!

a. 17 b 22 c. 1 d. 15 e. 4 f 18 g 14 h. 12 i. 5 j 21

CHAPTER VI

New Words for Old

Power with words depends as much on the accuracy of your vocabulary as on its size After you have developed in yourself the habits which will increase and enrich your vocabulary, your next logical interest is in invigorating it

The one thing which puts pep and vigor into your speech is the ability to choose that correct, that exact word from your store which will most advantageously express your subtlest shade of meaning, your most delicate nuance of thought A varied, accurate, vocabulary permits you to choose *le mot juste,* the one single word which will drive home your message with telling effectiveness

In how many ways can you express the action of *annoyance*? Note these *torment, plague, pester, vex, exasperate irritate, harass,* and *bother*

Unskilled speakers generally restrict themselves to the first and last words in this list The richness and variety of the other synonyms are completely lost to their speech Hence most of what they say is flat, banal, uninteresting

How varied is your own vocabulary? Would you like a yardstick to measure its variety and effectiveness?

7 a mixture } of human types
b blend
c mélange

8 a turmoil } of colors
b riot
c pandemonium

9 a his competitor } in love
b his contestant
c his rival

10 a a risky } business
b a perilous
c a dangerous

Here is another test that will sharpen your ability to choose the *exact* word In each of the sentences below both choices are conceivably correct, but one is definitely, if not always obviously, more powerful Check the one you prefer

1 The heat was (oppressive, burdensome)
2 She made a (feverish fiery) and confused attempt to hide her embarrassment
3 The thief (grasped, snatched) her purse and disappeared in the crowd
4 He (gulped bolted) his food
5 That is a perfectly (mediocre commonplace) occurrence

7 c 8 b 9 c 10 a
1 oppressive 2 feverish 3 snatched 4 bolted 5 commonplace

6 That is a (noteworthy memorable) fact
7 You have a (gloomv, glum) attitude toward life
8 The (superfluous, needless) water will evaporate
9 The policeman came to grips with his (opponent, assailant)
10 Our production this year will (outrun, outstrip) that of any year in our history

There is no more distinctive hallmark of the powerful vocabulary than the ability to express a thought in a wealth of ways The speaker whose vocabulary is weak and underfed calls everything of reduced size *small* or *little*, or in an excess of emotion he may actually achieve such heights of expressiveness as *very small*, or *very very, little!*

You may wonder what value there is in using other words which mean *small* or *little* when we have these easily remembered words always so close at hand One answer might be that one should not use the same words over and over again, excessive repetition makes for boredom But that answer is not only inadequate, it is also inaccurate and, to an intelligent reader, unsatisfying For a moment of thought will convince you that we repeat many useful words to the point where even if they were of the hardest steel, they'd show wear around the edges in a busy day's conversation It is scarcely possible to talk for five minutes without using *the* and *it* and *I* and *see* a dozen or more times Just go back over this page and count the number of times the words *of*

6 noteworthy 7 gloomy 8 superfluous 9 assailant 10 outstrip

and *if* and *word* and *is* and *are* appear If there is any boredom on this page it is certain that the fault does not lie with the quintet of words italicized in the previous sentence.

No, there is a more intelligent and credible reason for knowing more than two words to describe *reduced size* That reason is that *little* and *small* are *dead* words They express a thought without flavoring it Note the lack of emotion in the phrases in column *A* below, and the wealth of interest in the synonymous phrases in column *B*

A	*B*
a *small* babe	a *wee* babe
a *small* tree	a *stunted* tree
small in stature	*puny* in stature
of *small* size	of *pigmy* size
a *small* intellect	a *lilliputian* intellect
a *small* model	a *miniature* model
a *little* woman	a *petite* woman
small means	*scanty* means
small in usefulness	*limited* in usefulness
a *small* wardrobe	a *meager* wardrobe

The adjectives in the second column are *picture* words they are forceful because they appeal to your ears, and eyes and heart, not to your intellect alone With a fund of synonyms at your command your words can possess *warmth* and *color* and *depth* as well as meaning They can contain *lights* and *shadows* instead of being of uni

form dullness. Briefly, they can breathe life and vigor into your speech. And you have only to refer once again to column *B* to realize that they can do all these things despite the fact that few of them contain more than two or three syllables.

Of all the aspects of your vocabulary worth developing, this is the most valuable. So let's go right on with our exercises. Below you will find five "dead" or "intellectual" words. Can you fill in a "live," or "picture" synonym for each?

1. *To Wrap*
   to
2. *Unusual*
3. *To Say Again*
   to
4. *Secret (Adj.)*
5. *To Take Hold*
   to
6. *To See*
   to

1 to envelop, wind, muffle, swathe, enfold, cloak, inclose
2 rare, uncommon, infrequent, scarce, sparse, sporadic, occasional, exceptional, singular, extraordinary
3 repeat, reiterate, echo, re-echo, harp on, hammer, recapitulate, reword, retell, reproduce, duplicate
4 concealed, hidden, confidential, unrevealed, undisclosed, untold, privy, private, unknown, veiled, screened, masked, cloaked, disguised, enigmatic, cryptic, occult, mysterious
5 to seize, grasp, snatch, grab, clutch
6 to mark, note, notice, perceive, apprehend, comprehend, realize, behold, discern, vision

CHAPTER VII

Putting Magazines to Work

Boiled down to its essentials, vocabulary improvement is nothing more than being aurally and visually on the alert for new words. The speaker whose ears and eyes bring to his mind only words which he knows has an absolutely stagnant vocabulary.

But there are very few literate people today in such a fix. Radios and talking pictures and books and newspapers and magazines are too common and important a part of American life for any citizen to be reduced to intellectual starvation. Too often, however, *as one reads books and periodicals, or listens to the radio or to lectures he lets effective words do no more than* flavor the thought of the writer or speaker. He makes no conscious effort to let these words influence his mind. For it is quite possible, as has so often been stated in these chapters, to read a page out of a book or magazine, and despite half a dozen unfamiliar words in it, to get enough of the thought to go on to the next page.

Now I do not for a moment advocate putting down your reading matter and scurrying to your dictionary *every time you meet a new or puzzling word*. Getting what you can out of context, letting your mind linger for a few seconds on the new words so that you will

recognize them at your next encounter, is the most intelligent and natural way to improve your vocabulary with books and magazines as aids However, occasionally making a direct and serious effort to add words quickly will appeal to those readers who wish to do more than let nature take its course

Written language is made up entirely of words the more accurate your understanding of these words, the more sustenance you can get from them Just as you will absorb more vitamins from food properly cooked, so you will gain more mental stimulation from words properly understood

The very first time you meet *attrition, clandestine,* or *plethora* in your reading, your reaction to them can scarcely be more than a weak one But if you find them in a magazine, as I shall prove in a moment that you do, it will take you less than a second to underline them Then go right on with your reading—the primary purpose of a page of print is to communicate a message, not to increase your vocabulary The fact that you can train yourself to derive a secondary benefit, in addition to information or entertainment, from your periodicals will make it much pleasanter for you to write out a check for a new subscription when the old one runs out.

Magazines rather than any other type of printed matter, are the suggested aids in this chapter because on the one hand they are less impermanent than newspapers and on the other you will be less reluctant to mark them up than you would a book

When you re ready to discard the magazine because

you've read everything of interest in it, turn back to those pages in which you've underlined the words with which you wish to become better acquainted Haul out your Webster Look up the first word, find the definition that fits the context in which you discovered the word, then read over carefully the sentence in which it occurred (If that sentence doesn t now pack a more meaningful wallop than it did when one of its words was vague and almost meaningless then you re probably too sleepy to appreciate the difference and might just as well turn out the light and go to bed) Then go on in similar fashion, with the other words you've underlined

If you re very methodical you may wish to copy the definitions in the margin of the page This is not strictly necessary, but will be helpful to people who are particularly eye minded

After you've followed these suggestions a few times, you'll be startled to discover that

1 Your reading habits will be revolutionized You will be amazed at how much more critically you have learned to peruse a page of print.

2 Words that you have looked up will begin to catch your eye whenever you read For a time it will seem that you and half a dozen writers discovered a word simultaneously, so frequently and in so many different places will you see it What is actually happening of course, is that your mind is now psychologi-

cally set toward that word Where previously your eye and brain would have skipped over it negligently, you now pause to greet a familiar face The feeling of warmth and confidence this will give you is practically indescribable

3 As you continue meeting the word and it becomes more and more a part of your thinking processes, you will one day begin to use it in your own speech and writing That will be a great day, for the word has now passed from your recognition into your functional vocabulary

Let us test the truth of some of the statements made above Note these excerpts from a single issue of *Newsweek*

1 In the summer of 1932 an economic panacea called Technocracy swept the country like gin rummy In the depths of its depression the United States needed
2 a nostrum and the Technocrats offer of plenty for all based on integrated production by those between the ages of 21 and 45 had a greater appeal to Americans than foreign isms

3 The plethora of pictures with international settings is a boon to linguistic actors with such varied accents as Turkish Polynesian Hindu Chinese Japanese and French in demand

4 The same lack of dynamism of aggressive energy characterized the upper ranks of the civilian admin

istration Perhaps it is impossible to retain these qualities after a lifetime spent in the easygoing routine of colonial administration much of it in the enervating heat of the tropics In Malaya there was time for static to be replaced by dynamic and able leadership

5 Another reason is that Japan s successes have made her almost blockade-proof and Washington is virtually having to abandon its long held war-of attrition plans

6 Control stations at Moulins Chalon etc., remain but the long stretches between are no longer adequately patrolled and an extensive clandestine traffic between the zones has sprung up

Now study the definitions of the following words

1 *Panacea*—From two Greek stems, *pan* (all), and *akeisthai* (to heal) A remedy for all diseases a cure-all
2 *Nostrum*—A form of the Latin adjective *noster* (our) A medicine recommended by its preparer, usually, a quack remedy
3 *Plethora*—From a Greek verb meaning *to be full* this word s primary meaning is a medical one a morbid condition characterized by excess of blood in the body Its more common non technical meaning is state of being overfull, excess
4 *Enervating*—From a Latin adjective meaning *nerveless* or *weak* (This word has no connection with

energy which is derived from the Greek stem *erg* (work)) Depriving of nerve, force, or strength weakening exhausting

5 *Attrition*—From the Latin verb, *terere* (to rub) Act of wearing out by friction and abrasion

6 *Clandestine*—From the Latin adverb *clam* (secretly) Conducted with secrecy by design, usually for an evil purpose hidden for reasons of fear or shame

Read the sentences from *Newsweek* once again Note how much clearer and more alive and significant they are now that the difficult words are familiar to you

Tonight when you turn to a magazine for a somewhat lighter form of reading than this book affords, keep your pencil close at hand I am going to donate the next page to your effort. Don't waste it On that page, jot down the words you learn tonight from the *New Yorker*, *Life Harpers*, *The Atlantic Snappy Stories*, *Parisian Stories*, or whatever your literary tastes lead you to Jot them down after you ve referred to the dictionary, then close the dictionary and try defining the words in your own language You ll have a little trouble but you'll realize some of the difficulties that lexicographers are up against

INTERESTING WORDS FROM PAGE OF

(Name of magazine)

Meaning

1

2

3

4

5

6

CHAPTER VIII

New Words Where to Find Them

Popular periodicals are a prolific source of interesting words

Let us pick up some random copies of the *New Yorker* A constant source of delight to readers of this magazine is the Talk of the Town department the items of which owe their piquant freshness and puckish humor to its editor's uncanny flair for words The reader s enjoyment is in direct proportion, of course, to his full understanding of the paragraphs before him—and that understanding is based, in turn, on the richness and accuracy of his vocabulary

You will find below some sentences from the Talk of the Town which will give you an opportunity of testing your own appreciation of subtle shades of meaning Check a b, or c according to which definition you think most closely fits the underscored word Consider yourself a keen reader if you can choose correctly in seven or more instances

1 To the extent that priorities hamper travel they limit what anthropologists call the courting range—the distance a youth can cover when spring is in his blood

a government agents
b students of human life, culture, physical character, origins, etc.
c students of human love habits

2 We wouldn t have been so complacent if we d known where all this was leading

a self satisfied b worried c delighted

3 The jumbo historical novel would seem at first glance to have reached something of an impasse

a lack of popularity b maximum size
c a predicament affording no escape

4 Rushing into print with the week s hottest exposé we would report that you can buy airplane bomb sights down on Canal Street

a scoop b uncensored news c an exposure of something discreditable

5 One of our operatives has submitted a sticky cloying report on the probable effects of sugar rationing on the candy industry

a incredible b authentic
c over sweet to the point of disgust

6 Mr Kao disabused his little class of announcers (and us) of the comic strip notion that the Chinese language depends so much on inflections that circumstances beyond the speaker s control can turn a compliment into a fighting insult

a undeceived b scolded c confused

1 b 2 a 3 c 4 c 5 c 6 a

7 Mr Kao pointed out that he was really more a guest of New York than a New Yorker and that this therefore constituted a bi lingual pun

a. subtle b two language c significant

8 We re pleased to report that this affair was conducted without rancor and that the losers are muddling through with their old sinks and a can of Drano

a vehement ill-will b error c fear

9 On his own time he did a mural for the main floor which twenty or thirty of the partners remarked on favorably, and the firm has rented him a studio on the fifty-eighth floor at 70 Pine and given him carte blanche to decorate the whole place they gave him a raise too

a charge accounts at paint stores
b permission to write his own ticket
c freedom from other responsibilities

10 'It will be sort of like Lent only longer,' a girl said to us the other day meaning the war as she saw it affecting her own life She spoke without irreverence, and we could see exactly what she meant the impinging on her bright busy life of a solemn but hopeful ritual so convincing that even unbelievers find themselves going to the cathedral in their lunch hour the material sacrifices made in honor of an ideal but bearing worldly dividends in the form of a fresher complexion and a slimmer waist and at the end

7 b 8 a 9 b

the prospect of wearing festive new clothes and walking again in the spring sunshine with her young man

a making useful b tearing up the roots
c encroaching or infringing upon

I hope you came through this battle without any wounds for your next fight is a much harder one What I am now going to ask you to do requires a great deal of linguistic sophistication, but I feel that you meet the qualification if you ve been capable of getting as far as this page without losing your way I want to give you a more active role in regard to these magazine words than you ve played up to now—you'll have to suffer somewhat, but that suffering will cleanse your soul disabuse you of any fallacious notions you may have in reference to word meanings and finally, help you on your way toward becoming an amateur lexicographer

Once more I shall present you with sample quotations from the Talk of the Town Will you do your best patiently and thoughtfully to write a concise definition of each *italicized* word? When you compare your answers with those in the footnotes, pat yourself on the back if your definition contains most of the elements in the one offered Work faithfully and honestly, using the footnotes only after completing the test This activity has great benefit in making you conscious of the value and importance of choosing your words carefully

In these stirring times you can t claim to be a journalist, or even a student of journalism if you haven t

10 c

dressed up as a German soldier and walked unchallenged through some heavily guarded locality like a shipyard or an Army camp A serious young friend of ours worried about the probable effect of
1 these antics on the nation s *morale* has decided to

morale means

give his life in an attempt to bolster up our confidence

We live in a time of signs and wonders of vast mys
2 tical *portents* that change the very sky above our

portents means

heads A few days ago a large and unusually *viru*
3 *lent* spot appeared on the face of the sun disrupting

virulent means

radio communication scrambling telephone calls turning the aurora borealis on and off and in general

1 *morale*—mental state conditioned by such things as zeal spirit, hope confidence etc
2 *portents*—events or situations which presage evil
3 *virulent*—extremely venomous bitter in enmity hateful

4 disorganizing a *terrestrial* life that wasn t too orderly

terrestrial means

in the first place A few nights ago there was blood on the moon a moon like the one that should have warned Caesar centuries before now lighting a world in which the techniques of assassination have been considerably improved We incline to feel that these heavenly signs have some meaning greater than what

5 the *prosy* scientists tell us of lunar eclipses and *mag*

prosy means

6 *netic* particles in space Coming to work this morn

magnetic means

ing we took a chance and asked the elevator boy what he made of them Just means Market Wise

4 *terrestrial*—representing or constituting the earth
5 *prosy*—matter-of fact humdrum unexciting dull
6 *magnetic*—endowed with great ability to attract to itself

7 finished eighth at Hialeah, he said, *leering* at us

leering means

like envious Casca

Alexander Brailowsky was as indignant a pianist as you'd hope to see when Japan attacked Pearl Harbor but he wasn t surprised He had it now turns
8 out known at first hand about the *duplicity* of the

Duplicity means

Japanese for well onto eight years ever since he played a concert tour there In 1934 a recently organized Tokio firm which imported American movies and dabbled in concert management on the side made Brailowsky a decently substantial offer to go to Japan for a concert tour The contract provided for the payment of one installment in advance the balance ten thousand dollars to be portioned out after each of ten concerts Brailowsky who was then living in Paris signed the contract and in due course received the advance payment, after which he and Mrs Brailowsky sailed for Tokio

7 *leering*—using the eyes in a sly sinister and unmodest fashion
8 *duplicity*—deception by pretending to entertain one set of feelings and acting under the influence of another

9 The couple were *effusively* welcomed by officials of

Effusively means

the film company their hotel room was up to here in flowers the concert hall was sold out and the first audience was rapturous It was not until next morning that Brailowsky realized that nobody had forked over any yen Not wishing to embarrass his little brown managers he played a second concert and a third without mentioning money Then because he was really running short of cash he finally came right out and reminded the film company that it owed him for three concerts The officials only smiled bowed hissed and told him not to worry He did worry though to the extent of talking things over with the French ambassador who urged him to
10 lay down an *ultimatum* that he wouldn t play an

Ultimatum means

other note until he was paid for those he had played The Japanese their exquisite manners never more winning heard Brailowsky s ultimatum then

9 *effusively*—in an unduly demonstrative and gushing manner
10 *ultimatum*—a final proposition or condition

whipped back one of their own if he didn't finish the concert tour, he wouldn t get any more money

Vaguely hopeful that things might work out somehow, Brailowsky played two more concerts mean while retaining an English lawyer to find out what went on The lawyer soon discovered the Jap in the woodpile The film company, in need of funds had mortgaged the proceeds of Brailowsky s tour to a bank and the bank had foreclosed The film com pany had undertaken to jolly him along during his tour so that the bank would get its dough Aban doning the ten thousand dollars still owed to him the scheduled five concerts and all hope of any Oriental Occidental accord as far as he was con cerned Brailowsky made reservations on the next boat for home and started to pack Then (and here s the really wonderful Japanese touch) a delegation of executives from the film company pattered into his hotel room laden down with flowers and bon voyage baskets It had been *so* nice (hiss) Brailowsky was *great* artist (hiss) I ll be back as soon as China conquers Japan Brailowsky said briskly Apparently that hurt their feelings because they left taking their flowers and baskets

Whatever success you achieved in this test is helping you gain power over words The important fact is not the correctness of your definitions so much as the value and discipline you gained from writing them

And now a final test of your learning power in this chapter You have supposedly either added to your vocabulary or clarified in your mind the meanings of

the twenty words in this chapter Can you choos
column *B* below the definition or synonym whi
each of those words in column *A*?

A	*B*
1 anthropology	a bitterness
2 complacent	b encroach upon
3 impasse	c a bringing to light of some bad
4 exposé	d mental health
5 cloying	e ominous sign
6 disabuse	f earthy
7 bi lingual	g malevolent
8 rancor	h make clear
9 carte blanche	i study of human history
10 impinge	j attractive
11 morale	k of two languages
12 portent	l lecherous look
13 virulent	m blind alley
14 terrestrial	n self satisfied
15 prosy	o gushing
16 magnetic	p over sweet to the point o pulsion
17 leer	q final proposition
18 duplicity	r freedom of action
19 effusive	s dull
20 ultimatum	t. double-dealing

1 i 2 n 3 m 4 c 5 p 6 h 7 k 8 a 9 r 10 b 11 d
13 g 14 f 15 s 16 j 17 l 18 t 19 o 20 q

Your word sense is developing acceptably if you matched sixteen or more items correctly

Don't let your magazines go to waste People with excellent vocabularies write for you every time you open a periodical Your own vocabulary can be developed to an equal state if you will let it Indeed, your own word sense can eventually surpass that of any *single* writer, for you will be taking the best from a host of writers and combining all the elements in one single vocabulary—your own!

... a fluent, sophisticated speaker ... into the recesses of his mind ... with the words that are buried there ... you will feel new power and ... your vocabulary, so take a deep breath keep ... handy, and begin

I There are 17 common words ending in —AVER. How many can you think of? Try to get at least 8 before you give up

1	aver	10	aver
2	aver	11	aver
3	aver	12	aver
4	aver	13	aver
5	aver	14	aver
6	aver	15	aver
7	aver	16	aver
8	aver	17	aver
9	aver		

Percentage correct

6% for each answer

II Let us probe in your mind for words ending in —ENSIVE The defini... ...ered t...

I 1 braver 2. cadaver 3 cra... 6 enslaver 7 graver 8. quav... saver 12. slaver 14 ... 17 aver

direction to your thoughts Try to get at least five right *The initial letters of your answers will be in alphabetical order*

1	ensive	(fearful)
2	ensive	(full, complete)
3	ensive	(warding off attack)
4	ensive	(costly)
5	ensive	(covering much ground)
6	ensive	(causing no annoyance)
7	ensive	(to an extreme degree)
8	ensive	(attacking)

Percentage correct

12½% for each answer

The criterion of your success with this method of vocabulary improvement is *progress in proportion* In each test, as your introspective faculty becomes sharper, the percentage of correct answers should increase If in test I you scored 42% test II should give you a score a little higher and test III should continue that upward swing Keep your pencil busy, and be certain to refer to the footnotes for those words which temporarily baffle you

III Now let us look for one-syllable words ending in —INK There are 15 common ones Try for nine at least

II 1 apprehensive 2 comprehensive 3 defensive 4 expensive 5 extensive 6 inoffensive 7 intensive 8 offensive

9	earth	L	18	lawful	L
10	speech	L	19	to place	L
11	thin	L	20	to drip	L
12	robbery	L	21	go	L
13	big	L	22	glass	L
14	rope	L	23	permit	L
15	whip	L	24	flat	L
16	soap	L	25	generous	L
17	praise	L			

Percentage correct

4% for each answer

VII After the six exercises you've just finished, your vocabulary "muscle" should have gained enough strength to pull you through this final difficult exercise Write next to each word another of *opposite* meaning, still starting with the letter L. Try for twelve or more

1	slavery	L	7	big	L
2	truth	L	8	to open	L
3	death	L	9	low	L
4	dark	L	10	senseless	L
5	solid	L	11	short	L
6	figuratively	L	12	find	L

VI 9 land or loam 10 language lecture or linguistics 11 lanky or lean 12 larceny or looting 13 large 14 lariat or lasso 15 lash 16 lather 17 laud 18 legal or legitimate 19 lay 20 leak 21 leave 22 lens 23 let 24 level 25 liberal or lavish
VII 1 liberty 2 lie 3 life 4 light 5 liquid 6 literally 7 little 8 lock 9 lofty or loud 10 logical 11 long 12 lose

13	hate	L	17	more	L
14	misfortune	L	18	follow	L
15	sanity	L	19	idleness	L
16	plain	L	20	water	L

Percentage correct

5% for each answer

This chapter has given you practice in calling words forth from your mind when you want them It is doubtful if a single word required in these pages was unfamiliar to you Your problem was not to know difficult or obscure terms, but to dart into the recesses of your vocabulary and haul out the one simple word which the occasion required

If you were uniformly successful, with a constantly rising score, you may feel quite cheerful about your word aptitude If, on the other hand, you found the going rough, do not despair—the exercise was of great value to you and in combination with other exercises to come later, will make you a more fluent, more confident speaker Win or lose keep at it Nothing can so sharpen your word skill as actually working and struggling with and pitting your wits against words

VII 13 love 14 luck 15 lunacy 16 luxurious 17 less 18 lead 19 labor 20 land

III

a ingenuity
b malingerer
c erudition
d gullible
e enervating

1 The doctor spent a completely vigil at the sick man's bedside
2 His numerous degrees testify to his great
3 I do not believe you were really ill, I choose to think that you are a
4 The with which the anti aircraft gun was built is truly amazing
5 You are surely not enough to believe those enemy claims

IV

a acumen
b dudgeon
c redolent
d enervation
e garrulity

1 He is a man of such great that your most ingenious plan to deceive him will surely fail
2 I cannot stand his he is the most windy and tiresome talker I have ever met
3 He was overcome with after two successive nights of sleeplessness
4 Your plan is of all the cheap trickery of the strong arm gangster
5 After his public humiliation, he left in high

III 1 e 2 c 3 b 4 a 5 d
IV 1 a 2 e 3 d 4 c 5 b

V

a vindictive
b caprice
c querulous
d gullibility
e lucrative

1 He left a job to work for the government.
2 He has such a reputation for that his friends tease him unmercifully
3 It was just a moment's , but see the havoc it wrought
4 In a tone she bitterly assailed her misfortune
5 She feels enough to go to any lengths to avenge the insult

VI

a vicarious
b panorama
c malignantly
d acumen
e dudgeon

1 The disgruntled member left the meeting in great

2 The delight we once experienced at the news of axis defeats has now become actual delight
3 Below him stretched a vast of rolling wheat fields
4 His eyes glowed as he told his story
5 Women of have no difficulty developing lucrative careers

V 1 e 2 d 3 b 4 c 5 a
VI 1 e 2 a 3 b 4 c 5 d

VII

a. redolent
b vindictiveness
c caprice
d querulously
e formidable

1 His wife spoke   of the furs which other women wore
2 In a spirit of mean   she refused to give her maid the references which would help her find an other job
3 She is a creature of   , no one knows what she will do next
4 It was an atmosphere   of the early part of the century
5 She presented a   array of reasons for not attending the reception

VIII

a gratuitous
b cacophony
c agile
d gala
e virago

1 She gave a   and completely unnecessary recital of her friend's scarlet past
2 She is as   as a monkey
3 She was entranced by the   of the city noises
4 Christmas is a   occasion
5 Do not clash with Mrs Brown if you can avoid doing so she is a   if ever there was one

VII 1 d 2 b 3 c 4 a 5 e
VIII 1 a 2 c 3 b 4 d 5 e

IX

a formidable
b virago
c vicariously
d panorama
e cacophony

1 The sea was a huge   of foaming whitecaps
2 She has the reputation among those who know and fear her of being a
3 That is a   task, do you think we are capable of accomplishing it?
4 Though he had never left his immediate neighborhood he traveled   all through the world for he spent his evenings immersed in books that told of far away places
5 To many people jazz is the extreme in

X

a agile
b phlegmatic
c vindictive
d enervating
e misanthropic

1 He swung with   grace from tree to tree
2 If you catch him in a   mood he will refuse absolutely to help you
3 He felt just   enough to refuse to recommend him for the post
4   people are usually happier than those who are high strung
5 He found 12 hours of work too

IX 1 d 2 b 3 a 4 c 5 e
X 1 a 2 e 3 c 4 b 5 d

Have You Learned the Words?

If you can check the correct definition or allusion in at least nineteen of the following instances your ability to learn words from alert contact with them is top-notch A perfect score shows an unusual and superior degree of word-consciousness

1 *Phlegmatic* people are a. stupid, b uninteresting, c unemotional
2 A *misanthrope* hates a good food, b mankind, c liberty
3 *Ingenious* means a out of date, b useless, c cleverly contrived
4 A *malingerer* shirks a responsibility, b work, c friendship
5 A *lucrative* undertaking results in great a profit b prestige c wisdom
6 An *erudite* person is a learned b frightened, c cowardly
7 *Garrulity* is a great deal of a weight, b talkativeness c love
8 *Malignant* means a useless, b menacing c hateful
9 A person of great *acumen* is a intelligent b foolish c happy
10 *Enervation* is lack of a energy b fear c emotion
11 *Gullible* people are easily a intimidated b misled c annoyed

1 c 2 b 3 c 4 b 5 a 6 a 7 b 8 c 9 a 10 a 11 b

12 *Dudgeon* is a state of a delight, b puzzlement, c anger

13 *Redolent* means a evil smelling, b sweet-smelling, c remindful

14 A *vindictive* person seeks a revenge, b money, c fame

15 A *caprice* is a a feeling of regret, b a sudden unusual desire c a type of food

16 *Querulous* people are a quarrelsome b discontent, c unwelcome

17 *Vicarious* experiences come a at night, b secretly, c without actual participation

18 A *panorama* is a an unobstructed view of a region, b a plan of action c the agenda for a meeting

19 Anything *gratuitous* is a. unwarranted, b petty, c useless

20 *Cacophony* is a a musical crescendo b harsh and unmusical sound, c a system of communication in code

21 An *agile* animal is the a elephant b monkey c crocodile

22 A *gala* occasion is a an important one, b a festive one c a recurring one

23 A *virago* is a woman who is a gentle and sweet tempered b loud mouthed and turbulent, c alluring and mysterious

24 Anything *formidable* excites a pleasure, b fear c doubt

12 c 13 c 14 a 15 b 16 b 17 c 18 a 19 a 20 b 21 b 22. b 23 b 24 b

CHAPTER XI

Nine 5-Minute Vocabulary Fresheners

Here are nine quizzes, each with a two-fold purpose

1 To give you a yardstick by which to measure the strength and extensiveness of your vocabulary

2 To show you how easy it is to learn new words

To derive the greatest benefit from these tests do each one carefully, compare your answers with those given in the footnotes as soon as you finish (Your aim is to reach or exceed par in each test) Then study the words whose meanings proved unfamiliar to you referring, where necessary, to a good dictionary The notes op posite each quiz contain sidelights on those words whose derivation and meaning are interesting Make sure to pay especial attention to these

A little time spent on these pages can add 50-100 excellent, usable words to your vocabulary *The profit from exercises of this nature is practically incalculable*

I

Is a baby frog a *catalog*, a *demagog*, a *polliwog*, an *epilog*, or a *pedagog?* Of course you can't be fooled by an easy one like that, but how about some that are a little more difficult?

Scoring Each item counts 10 points

Par 50

Your Score

1 To exclude, by common consent, from the rights and privileges of the group
- a gormandize
- b ostracize
- c evangelize
- d epitomize

2 Conforming to the structure peculiar to any language
- a phlegmatic
- b axiomatic
- c climatic
- d idiomatic

3 To improve
- a abominate
- b ameliorate
- c annihilate
- d asseverate

4 A loiterer
- a canard
- b foulard
- c petard
- d laggard

5 Glaringly and notoriously bad
- a flagrant
- b vagrant
- c fragrant
- d migrant

6 Extreme astonishment or bewilderment.
- a benefaction
- b detraction
- c stupefaction
- d putrefaction

7 A rising up against civil or political authority
- a circumspection
- b defection
- c insurrection
- d dissection

8 Pertaining to the West.
- a detrimental
- b oriental
- c occidental
- d transcendental

I 1 b 2 d 3 b 4 d 5 a 6 c 7 c 8 c

9 Withheld from public consumption, designed for the specially initiated only

a atmospheric
b chimeric
c esoteric
d mesmeric

10 Dissipating like a vapor, impermanent

a acquiescent
b convalescent
c effervescent
d evanescent

Notes on the Words in Test I

1 The ancient Greeks used *ostrakons* or white shells on which to vote for the banishment of an unpopular office-holder

2 *Idiom* and *idiot* are related, both coming from the same Greek root In *idiot* the root means peculiar, and is found also in *idiosyncrasy* In *idiom*, the root signifies peculiar to one language

5 *Flagrant* comes from the same root as *flame* In a way the adjective means flaming into notice, as a flagrant error, a flagrant breach of faith etc

6 *Stupid* originally meant stunned or bewildered Compare the noun *stupor*

8 The sun sets in the west and rises in the east The Latin verb to set or fall is *occido* to rise, is *orior* hence, our words *occidental*, western, and *oriental*, eastern

9 Rarely used antonym of *esoteric* is *exoteric*

10 *Evanescent* and *vanish* are from the same Latin root, *vanus* empty or vain

I 9 c 10 d

II

In each group match the words in the left column with their categories in the right column

Scoring 4 points for each correct choice

Par 50

Your Score

I	1 concertina		a	sphere of action
	2 arena		b	disease
	3 hyena		c	woman
	4 scarlatina		d	musical instrument
	5 signorina		e	animal
II	1 maize		a	part of the body
	2 maze		b	waste ground
	3 mow		c	labyrinth
	4 moor		d	place for hay
	5 maw		e	food
III	1 octaroon		a	storm
	2 monsoon		b	coin
	3 baboon		c	musical instrument
	4 bassoon		d	animal
	5 doubloon		e	Negro
IV	1 cocoa		a	vegetable
	2 rococo		b	design

II	I	1 d	2 a	3 e	4 b	5 c
	II	1 e	2 c	3 d	4 b	5 a
	III	1 e	2 a	3 d	4 c	5 b
	IV	1 e	2 b			

3	sirocco	c	military headdress
4	okra	d	wind
5	shako	e	beverage

V

1	siren	a	dullard
2	moron	b	rabbit pen
3	heron	c	Ireland
4	warren	d	bird
5	Erin	e	flirt

Notes on Test II

III An *octaroon* has ⅛ Negro blood A mulatto has ½ On marriage of a mulatto with a white person, a quadroon, or ¼ Negro, is produced The octaroon results from the union of a white person and a quadroon

Monsoon is also the name given to the rainy season of India

IV *Rococo* was popular in Europe in the 18th century The style was florid and complicated and quite the antithesis of what we call 'modernistic "

V A *moron* is the most intelligent of the feeble-minded he has the brain power of a twelve-year-old Next in descending order is the *imbecile*, with the intelligence of a child of six followed by the *idiot*, who has the mental age of a baby of two

IV 3 d 4 a 5 c
V 1 e 2 a 3 d 4 b 5 c

III

Scoring 10 points for each correct choice

Par 50

Your Score

1 If you have been keeping up even slightly with your history, you will recall that one of the following was most delighted when the Eighteenth Amendment was repealed

a the kleptomaniac b the dipsomaniac
c the hypochondriac d the chauvinist

2 Those of you who remember the late Harry Houdini know that he was skilled in

a thaumaturgy b chiromancy c. seismology
d oligarchy e necromancy

3 If the seasons of the year are of any great influence in your life you will doubtless be able to spot at once the *one* word below which does not fit in with the rest.

a estival b autumnal c hiemal
d sumac e vernal

4 A man with *polygamous* tendencies is asked to express his fondest desire His answer, characteristically would be

a "How I wish America were a strong dictatorship like Germany!
b "I long to be a millionaire and live a life of ease'
c If only I could evade the lures of the opposite sex and remain a bachelor all my life!

III 1 b 2. a 3 d

d "Just put me on a deserted island with a hundred beautiful women!
e 'Let me lead a life that will earn me the respect and esteem of my fellow men!"

5 Which one of the following is now in *limbo*?

a horseless carriage b the short bob
c political honesty d the bustle
e the one-piece bathing suit

6 Two of the following haven t even a remote connection with weather conditions or seismic disturbances

a typhoon e temblor h cataclysm
b lampoon f squall i tycoon
c cyclone g the doldrums j tornado
d hurricane

7 One of these "maniacs" has a persistent neurotic impulse to steal, usually without any economic motive

a dipsomaniac b megalomaniac c egomaniac
d pyromaniac e kleptomaniac

8 There is an instrument which records the shocks and motions of earthquakes It is a

a mimeograph b hectograph c geometer
d phonograph e seismograph f chronometer

9 A beautiful actress tells you confidentially that her whole life has been a *fiasco* She is trying to evoke

a love b trust c admiration d fear
e sympathy f resentment

III 4 d 5 d 6 b and i 7 e 8 e 9 e

10 "These are *halcyon* times," you hear someone say The statement is

a encouraging b absurd c. discouraging d an exaggeration e ambiguous

Notes on Test III

2 Harry Houdini was especially noted for his dexterity in the performance of wonders miracles and feats of magic, to paraphrase the definition of thaumaturgy

3 Vernal, estival, autumnal, and hiemal are adjectives meaning pertaining to spring, summer autumn and winter, in that order Sumac, however, is a kind of shrub

4 Polygamy is the state of having a plurality of wives at the same time To a person of polygamous tendencies the deserted island would probably be unusually attractive

5 The bustle has fallen into a "condition of neglect or oblivion," to quote the definition of *limbo*

6 *Lampoon*, an abusive satire in writing, and *tycoon* colloquial for business magnate, have no connection with the other words

8 Earthquakes are called *seismic* disturbances

9 *Fiasco* means a miserable or ridiculous failure

10 *Halcyon* means calm and peaceful According to Greek mythology the halcyon is a kind of king fisher who was supposed to nest at sea about the winter solstice and, by thus doing calm the waves.

III 10 b

IV

Choose one of the several possibilities given under each question Scoring 10 points for each

Par 50

Your Score

1 A *thespian* would be more than likely to
   a treat minor foot ailments
   b appear behind the footlights
   c dance a fandango
   d pull a rabbit out of a hat

2 A *terpsichorean* would like to be a member of
   a Barnum and Bailey's
   b The Rockettes
   c Piccadilly Circus
   d A scientific expedition to excavate the tomb of an ancient Egyptian king
   e A political caucus

3 A modern *nimrod* would most enjoy using
   a a fiddle b a fountain pen c a gun
   d an egg beater e fishing tackle

4 A *lothario* spends his time pursuing
   a money b happiness c women
   d fame e business success

5 A *narcissist* is very much in love with
   a his wife b women in general c himself
   d his mother e his king

IV 1 b 2 b 3 c 4 c 5 c

6 You should be most afraid of your *nemesis*
  a on Friday the 13th
  b when trying to draw to an inside straight
  c after having committed some misdeed
  d during any period of mental depression

7 As the victim of an *Oedipus complex*, you are unduly attached to
  a playing cards and other games of chance
  b archery and other games of skill
  c your parent of the opposite sex
  d vain and empty boasting
  e attaining your ambition in the field of political demagoguery

8 A girl who possesses an *Elektra complex*
  a is vain and snooty
  b feels inferior without reason
  c is excessively attached to her father
  d believes in a single standard of morals

9 A *jeremiad* is
  a a song of lamentation
  b a written request for an increased salary
  c a cowardly act
  d a legal, but unethical, act

10 A *circe* is
  a a very beautiful woman
  b a woman who lures men to their destruction
  c a woman with a sharp and malicious tongue
  d a woman of strict morals

IV *6* c *7* c *8* c *9* a 10 b

Notes on Test IV

These words are all derived from mythology or literature

1 Thespis was the founder of Greek Drama
2 Terpsichore was the Greek muse of dancing and choral songs
3 Nimrod was the mighty hunter named in the Bible
4 Lothario was the name of a gay and unscrupulous fellow in Rowe's drama, "The Fair Penitent"
5 Narcissus was the young chap in Greek mythology who saw his own reflection in a pool and promptly fell in love with himself
6 Nemesis was the Greek goddess of retributive justice
7 Oedipus, son of Laius and Jocasta, King and Queen of Thebes, fulfilled an oracle's prophecy that he would some day kill his father and marry his mother
8 Elektra avenged the murder of her father, Agamemnon, by helping her brother to kill her mother
9 Jeremiah was the Hebrew prophet of denunciation
10 Circe in the Odyssey turned her admirers into beasts (literally)

V

Fill in the proper word for each definition Your answers must end in *et* or *ette* Scoring 4 points for each answer

Par 52
Your Score

1 We need it for writing A
2 He belongs to royalty B
3 It is a wood or ivory instrument used for beating an accompaniment to music or dancing C
4 It is played by two people D
5 It is worn on the shoulder E
6 It is the opposite of remember F
7 It is a jewel G
8 It is a small village H
9 It is something placed within I
10 She is a character in one of Shakespeare's tragedies J
11 It is a small kitchen K
12 It is a pair of spectacles with a long handle L
13 It is a puppet M
14 It is longer than a short story, but not quite book length N
15 It is a prepared egg-dish O

V 1 alphabet 2 baronet 3 castanet 4 duet 5 epaulet 6 forget 7 garnet 8 hamlet 9 inset 10 Juliet 11 kitchenette 12 lorgnette 13 marionette 14 novelette 15 omelette

16 It is a dancing step P
17 It is made up of five Q
18 It is a small river R
19 It is made up of six S
20 It is a device for arresting bleeding T
21 It is a disarrangement of plans U
22 It is a flower and a color V
23 He is a knave V
24 It means to sharpen W
25 It means *still* Y

VI

In each of the ten sentences below one word is required to complete an intelligible thought This word should be chosen from the list which immediately follows

1 incredulity	6 rectitude
2 coquetry	7 chicanery
3 propensity	8 carrion
4 penury	9 compunction
5 prostration	10 anomaly

Scoring Each correct choice counts 10

Par 50
Your score

V 16 pirouette 17 quintet 18 rivulet 19 sextet 20 tourniquet 21 upset 22. violet 23 varlet 24 whet 25 yet

1 The bewildering events of the morning left Myrtle in a state of nervous

2 Some men find Susan's attractive, other women abhor her for it.

3 Ronald has no about telling the most barefaced lies

4 Vultures generally enjoy feasting on

5 Ralph is a man of great , he has never committed an illegal act in his life

6 After several years spent in Tom suddenly made a fortune

7 I do not trust Martin he is a master of double-dealing and

8 Your story fills me with , how could such a thing have happened on this earth?

9 His for figures explains his ability as an accountant

10 An ostrich is a (an) , although it has wings, it cannot fly

VI 1 prostration complete exhaustion 2 coquetry: art of playing with men's affections 3 compunction conscience pang 4 carrion dead flesh 5 rectitude adherence to moral standards 6 penury extreme poverty 7 chicanery subtle *trickery* 8 incredulity disbelief 9 propensity: leaning toward 10 anomaly irregularity

Notes on Test VI

2 Ironically, *cock* and *coquette* come from the same French root The connection is found in the way a cock struts to show off his fine plumage

3 *Compunction* and *puncture* are also related, and in a much more obvious way Thus the prick of an automobile tire which might cause a flat is similar to that prick of the heart or conscience which might cause uneasiness

4 *Carrion* refers only to rotting flesh

5 *Incredulity* should not be confused with *incredibility* The latter refers to a story which cannot be believed, the former to a person who does not believe A similar relationship is found between the adjectives *credible* and *credulous*, and their negatives *incredible* and *incredulous*

9 Etymologically *propensity* is a hanging toward Other words with the same root are *pendant*, *pendulous* *depend*, *impend*, etc

10 Most interesting word in this test is *anomaly* Anything which is contrary to normal occurrence or procedure is an anomaly All child prodigies are *anomalies* as also in a way, is Wendell Willkie who ran for the presidency with no previous political experience An odorless skunk would be an anomaly of nature, and when the lion does finally lie down with the lamb, you ll have the greatest anomaly of all The adjective is *anomalous*

VII

The italicized word makes each statement either true or false

Scoring 10 points for each item

Par 60

Your score

1	A *laconic* person is talkative	True	False
2	Conscientious people generally do their work *cursorily*	True	False
3	America is composed of a *heterogeneous* population	True	False
4	Stern people are usually *inexorable*	True	False
5	College graduates are more *erudite* than country yokels	True	False
6	The Chinese are known as an *imperturbable* race	True	False
7	War is a *panacea*	True	False
8	The *opulent* usually ask for charity	True	False
9	Diabetics must *eschew* sugar	True	False
10	We *incarcerate* our criminals	True	False

Notes on Test VII

1 The inhabitants of Laconia ancient name of Sparta were famed for their economy and terseness of speech *Laconic* means sparing in the use of words the noun is *laconism*

2 *Cursorily*—in a careless or superficial manner The accent is on the first syllable.

VII 1 false 2. false 3 true 4 true 5 true 6. true 7 false 8 false 9 true 10 true

3 *Heterogeneous*—of many different kinds opposed to *homogeneous*, of one kind

4 *Exoro*, in Latin, means to beseech The person whom entreaty and beseeching will not move is *inexorable*

5 *Erudite* means learned, wise in book-lore The noun is *erudition*

6 *Imperturbable*—not easily disturbed or excited While the definitions seem similar you can appreciate the great difference in the atmosphere of *inexorable* and *imperturbable* The Chinese are supposedly *imperturbable*, they mask their feelings The Governor was *inexorable* when we begged for a pardon, he would not change his mind

7 Well known *panacea* of early days was the snake oil sold by itinerant medicine-men, it cured every disease known to man Today the sulfa group of drugs actually does seem to be a panacea This meaning of cure-all may also be applied in a figurative manner Thus socialism was once offered as a panacea for man s economic ills

8 *Opulent*—extremely wealthy This word, and its synonym, *affluent* connote great abundance of wealth and possessions

9 *Eschew*—to abstain from something wrong or disdainful The noun is *eschewal*, but rarely used

10 *Incarcerate* is the more bookish term for imprison Another synonym is *immure* which is heavy with the implication of imprisonment behind walls (Latin *murus*—wall think of *mural*, a wall painting)

VIII

Answer *yes* or *no* to each question
Scoring 10 points for each item

Par 80
Your score

1 Would you, as a mother, wish to expose your child to *pernicious* influences?
2 Is *matricide* a common crime in America?
3 Do you enjoy having your speech corrected in a *pedantic* way?
4 Does a judge try to keep the evidence *relevant*?
5 Do gossipers *calumniate* the people about whom they talk?
6 Do you *commiserate* with your friends on their misfortunes?
7 Do you *condone* the actions of a murderer?
8 Do you find *prolix* speakers interesting?
9 Do you enjoy working under a *martinet*?
10 Do you consider *obsequiousness* an indication of a subservient character?

Notes on Test VIII

1 *Pernicious*—highly destructive or harmful
2 *Matricide*—killing of one's mother

VIII 1 no 2 no 3 no 4 yes 5 yes 6 yes 7 no 8 no 9 no 10 yes

3 A *pedant* is one who makes an ostentatious display of his learning His *pedantry* is annoying He is *pedantic* A *pedant* is similar to a purist he insists on strict conformity to minute and usually unimportant rules Another name for him is a *precisian* Usually, however, only a teacher of some sort is called a *pedant* (and then the word has the same derogatory flavor as *pedagogue*), though *pedantic* and *pedantry* can be applied to anyone

4 *Relevant*—to the point, bearing on the question in hand It is a common illiterate error to pronounce this word as if the V preceded the L

5 *Calumniate*—spread malicious scandal The noun is *calumny*

6 *Commiserate*—sympathize with The same root (Latin *miser*—wretched) is found in miserable and miser Literally, the word means to feel wretched with someone

7 *Condone*—forgive Takes a direct object, as condone his misbehavior

8 *Prolix*—long winded, verbose, wordy Noun *prolixity* The word implies wearisome attention to trivialities

9 *Martinet*—a strict disciplinarian Inspector General Jean Martinet of the French army, was wont to drill his soldiers until they were letter perfect in every detail

10 *Obsequious*—describes currying favor with one's superior by a show of excessive and usually insincere politeness

IX

In each line are exactly *two* words of similar meanings. Copy the letters of the synonymous words in the space at the right of that line

Scoring 10 points for each

Par 50
Your score

1 a euphemistic, b dulcet, c melodious, d blunt e eugenic f flavorful
2 a repudiate, b convalesce, c hinder, d gainsay, e savor f impede
3 a risible, b contemptible c portable, d laughable e credible
4 a reminiscent b volatile, c nostalgic, d avuncular e obdurate
5 a showy b pastoral c urbane, d possessive e ostentatious
6 a contrite b satisfied c bucolic, d rustic e contumacious
7 a complaining b querulous, c quarrelsome d depressed e flighty
8 a renegade, b apostate c novitiate d pasquinade e repartee
9 a sensual, b sepulchral, c professional d amateur e funereal
10 a earthy, b futile, c mundane d lactic, e concentric

IX 1 bc 2 cf 3 ad 4 ac 5 ae 6 cd 7 ab 8 ab 9 be 10 ac

Notes on the Words in Test IX

1 The adjective *dulcet* is generally applied to sounds or other things which can be heard, as *a dulcet voice, a dulcet melody* It means sweet, soothing to the ear, agreeable The musical instrument *dulcimer* comes from the same Latin root as *dulcet* (dulcis—sweet)

2 To *impede* is derived from a Latin verb meaning *to entangle the feet* The root for *foot* (ped) is also found in pedal, pedestrian, pedicure pedestal, and pedometer The noun is *impediment*

3 *Risible* means disposed to laugh, or pertaining to laughter, as a risible fellow, or a risible moving picture Deride (to laugh at) comes from the same root *To tickle the risibilities* is a common expression

4 *Nostalgia* is homesickness, a longing for pleasant sensations, associations, or places of the past The *algia* part, which means pain, is also found in neuralgia, and other less well known diseases

5 Anything *ostentatious* has an unnecessary amount of empty decoration, is gaudy or excessively pretentious *Ostensible*, from the same root means *shown to the eye* hence *apparent* or *evident*

6 *Bucolic* and *rustic* are pleasant words pertaining to the country as opposed to the city Other words with *similar meaning are rural, pastoral, and* with a slight variation suburban The verb to *rusticate* means to spend time in the country Bucolic is

more of a literary word, pastoral has overtones of the simple life of shepherds

8 *Renegade* and *apostate* both refer to people who have forsaken earlier commitments A common synonym is turncoat Apostate is a religious term signifying one who has deserted his faith

10 *Mundane* is of this world, as opposed to spiritual or ethereal things It has overtones of realism and practicality as opposed to dreaminess and flights of fancy Questions of food and shelter, soap, bed sheets, gasranges, sweat, for example, are mundane, music and art are not mundane

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CHAPTER XII

For Vocabulary Improvement

A Restatement of the Principles

Within six months after reading this chapter you can add to your vocabulary a thousand new words—if you really want to You can do this painlessly and with a minimum of inconvenience And by means of this sudden spurt in your word knowledge you can accomplish a complete revolution in your speaking habits, a radical change in the way you think, and a startling extension of the number of things you are interested in These accomplishments depend on only two things — your will power and your mental attitude

The actual size of your vocabulary is of considerably less importance than the rate at which it is growing If five or ten years ago you were able to recognize ten thousand words, and if today you have either lost contact with many of those you once knew, or have become familiar with, at best, an additional twenty five or fifty, then your vocabulary is in a very pitiful and weakened condition It does not have the richness nor the power of the vocabulary of (for example) a person of eighteen who may know no more than seven or eight thousand words, but whose vocabulary has been increasing at the rate of five hundred to one thousand words a year for the previous four years of his life The

he tested had an unusually large vocabulary In no other particular were all these people identical!

The facts reviewed on the preceding pages offer the key to successful vocabulary improvement Six steps, if followed faithfully, will bring you to the point where you can continue to grow at the same rate as when you still considered life your oyster and were having so much fun trying to pry it open

Step I Consider Words as Symbols of Life

It was suggested at the outset of this chapter that you could, within six months learn a thousand new words with a minimum of pain and inconvenience This can indeed be accomplished quite easily, provided you get yourself out of the frame of mind which inhibits so many earnest seekers after vocabulary improvement Too often an adult who has made a definite resolution to learn new words has failed at the outset because his ambition was solely to "learn new words — a task which can become deadly monotonous after a very short time Many are the valiant souls who fill notebooks with unending columns of words, only to be enmeshed in a confusion and tedium of their own making Words, as separate entities, can become very dull and tiresome Words are symbols, and symbols, when viewed apart from the things they symbolize, are wearisome and unstimulating things If you wish to improve your vocabulary solely because you wish to have a larger vocabulary, success will in all likelihood

But if you wish to improve your vocabulary because you expect thereby to extend your mental horizon because you intend to become acquainted with all the things which the new words will symbolize, then you will be letting your vocabulary grow in the same natural and purposeful way in which it grew when most of the words you now know first came into your vocabulary

Step II Sharpen Your Desire for a Larger Vocabulary

The second step too is a matter of attitude Do you wish *seriously* and *earnestly* to improve your vocabulary —so seriously and earnestly that you can keep the desire constantly in mind while you are developing the habits that will permit your vocabulary to continue expanding? Or is the wish just strong enough to occur to you every once in a while, and then to vanish before you can decide to do anything about it?

Vocabulary can, indeed, be increased with a minimum of pain and inconvenience, but a *maximum* of desire and will power are necessary Ask yourself how keen your desire is Until it is so keen that it takes permanent root in your mind, you cannot expect to succeed in improving your vocabulary

Step III Become Word-Conscious

Now you must learn to become aware of the new words you meet. For as has been said before you can read a page with half a dozen unfamiliar words in it, and pay so little attention to them that it is just as if

your eyes had never seen them On the other hand, as soon as you determine to pay particular mind to the new words you meet in your reading or hear from your friends or on the radio, you will be amazed to discover what a great wealth of diamonds has always been in your backyard waiting for you to get started with your digging This is perhaps the most important step of all forcing your mind to store away for future reference whatever new combinations of syllables your eyes or ears bring to you every day

Step IV Lose Your Fear of the Dictionary

Learn next to make occasional excursions to the dictionary It is not necessary to look up every word you meet, or even the majority of them Many words will be quite clear from context those whose meanings are not discernible the first time you see them will gradually become more and more understandable at each new encounter No, you must not ask yourself to go to the dictionary for *every* new word you encounter, *that is setting out a superhuman task for yourself* On the other hand you should, as quickly as possible, get into the habit of thumbing through your Webster with a certain frequency—say once a day, or a few times a week

When was the last time you looked a word up *in the* dictionary? And how much time elapsed between that occasion and the one preceding it? If your answers to these two questions make you realize [illegible] use you make of the dictionary [illegible] is [illegible] once, to resolve to change [illegible] ob-

viously, is the most powerful ally you can use in your search for victory over new words—but it is of help only if you turn to it frequently

Step V Learn to Read the Dictionary

Using the dictionary need not be a chore On the contrary, you can get the same enjoyment from a page of Webster as from the front page of your morning newspaper The secret is simply to apply your newspaper reading technique every time you open the dictionary to find the meaning of some word Just as you let your eyes dart over the headlines of world news, pausing to read those items which pique your interest, so also glance at every word on the dictionary page open in front of you Read the definitions of those words which look interesting There is a truly prodigious wealth of information on any page you can turn to facts about psychology, art, medicine, law mythology, sociology, physics chemistry, and so on without end No other volume in existence contains so many jewels of varied enlightenment in so small a space as the dictionary Indeed, were you to read every page in the dictionary, you would know a little bit about every field of knowledge ever explored by man

Do not be content with the one specific item of information for which you came to the dictionary Be greedy Be a glutton Absorb as much as time and interest permit before closing the book In this way, every time you take the dictionary off the shelf, you can begin to make the acquaintance not merely of one

word, but of a dozen or more Thus, if you open the dictionary only once a day, you will be *adding over* three hundred and fifty fresh words to your vocabulary every month—making one thousand words in a six month period a ridiculously easy goal to achieve

Step VI Drop Your Inhibitions about New Words

Your last step is the one which takes you over the line that divides "learning words' from "improving your vocabulary" Partly this step will be automatic, partly it will require a certain amount of conscious attention *Words, like dollars, are useless except as they are put into circulation* You have not genuinely pushed back the frontiers of your vocabulary until you have begun to think and speak with the new words you have learned In one sense, you need not worry too much about this—as you learn more and more new words your interests will become so manifold, so many new ideas will crowd your mind and your mind itself will become so increasingly alert to new concepts, that you will find your thoughts being translated in language which is fresh and forceful and virile But in another sense, you will want to work a bit on this for if you consciously determine to shed your inhibitions you can hasten the process considerably The distinguishing characteristic of the effective speaker is the ability to express ideas in imaginative and colorful language, so don t ever hesitate to phrase your thoughts in new words whose meaning and emotional flavor you thoroughly understand

Rephrased briefly, these are the steps which will bring you success and satisfaction from a six months' vocabulary improvement program

1 *Realize that vocabulary improvement really means a broadening of your grasp of all the world s knowledge*
2 *Be serious—a half hearted desire will end in failure*
3 *Keep your eyes and ears open for the new words that are to be seen and heard all about you*
4 *Use your dictionary unsparingly*
5 *Learn to glance at all the entries on a dictionary page*
6 *Use the new words you learn*

When your half year is over you will find that you have done much more than just added a certain number of words to your vocabulary You will discover that you have gained new powers of persuasion that you can read more understandingly that you can more fully appreciate the ideas of others, and that you have begun to tap fields of human knowledge that were once perhaps wholly unknown to you

The business of life is carried on by words—stock up, for these are the days when business is improving!

Section III

THAT BUGABOO CORRECT PRONUNCIATION

CHAPTER I

What Correct Pronunciation Is

Power over words logically entails power over correct pronunciation—but what is *correct* pronunciation?

Is it what the actors and actresses use on the Broadway stage or the Hollywood set?

Is it what the members of the Social Register use?

Is it what the English professors at the great universities use?

Is it what the dictionaries recommend?

Is it what the political leaders of the country use?

Is it what the people use in Boston? Or in the Middle West? Or along the Atlantic seacoast? Or in the South? Or in London, England?

Or is it, perhaps, what your teachers taught you to use in high school and college?

Correct pronunciation is none of these, exclusively, yet it is a combination, in part, of all of them

Correct pronunciation is the pronunciation used by the great majority of educated people throughout the country This definition is agreed upon by all language scholars It is the principle which governs the pronunciations offered in your dictionary It is the criterion by which a skilful speaker is judged It is the means by which our language has changed, from its Teutonic character of the sixteenth century to the modern form in which we now find it

Correct pronunciation in other words, is no more nor less than *current* pronunciation The *proper* way to say a word, by this token, is simply the way educated people are saying it at the moment

Correct pronunciation has no relationship whatever to phonetic beauty The broad sound *ah* is admittedly lovelier than the flat sound ă, as in *at* Yet, though prettier, *bahth* is incorrect while băth the less pleasing sound, is correct—because most educated people say it that way

Correct pronunciation has no exclusive relationship to spelling *Warm* and *farm* are spelled the same, but pronounced differently *Fur* and *her* and *myrrh* are spelled differently but except for the initial consonant pronounced the same In *psalm*, there is a *p* in the spelling but none in the pronunciation, while in *hic cough* (pronounced hĭk up) there is a *p* in the pronunciation but none in the spelling

Correct pronunciation has no exclusive relationship to clearness In *handkerchief*, *vegetable* and *comfortable* the correct pronunciations are those which run all the syllables together

Correct pronunciation is not exclusively charming, nor impressive nor clear, nor cultured, nor glamorous—it is only two things—*current* and *acceptable*

The effective way to pronounce a word is the popular way You will discover that unpopular pronunciations no matter what authority or reasons you have for using them are ineffective pronunciations which rob your speech of power not add power to it

There is no Supreme Court of Speech, no final arbiter to rule on the constitutionality or legality of a pronunciation The dictionaries, to which we refer when we are in doubt about a pronunciation or when a controversy occurs, generally offer a final and authoritative answer, but dictionaries do not rule on how you must speak, nor do they make any pretense of doing so They do no more than record how most educated people are currently speaking—and the multitudinous changes which are introduced into each new edition of a dictionary will serve to convince a sceptic that dictionaries do not try to establish trends in pronunciation, but only record those trends as accurately as they can

This section plans, first, to discuss the popular trends in pronunciation today, second, to develop in you a keen ear for these trends among the people whom you know, and in the locality in which you live and work (for of course trends vary from group to group and from place to place) and third, to teach you to use a dictionary frequently and discriminatingly when you are in doubt about how a specific word should sound

Once your ear and mind are trained to understand and interpret pronunciation trends you will no longer be uneasy about any of the words you use You will *know* that your pronunciation is correct because you have discovered, at first hand, through personal experience analytical listening, and direct contact with an authoritative dictionary that the pronunciation is the one used by most educated and skilful speakers

CHAPTER II

Three Things to Avoid

Why do you speak? To relieve your feelings? To exercise your vocal chords? To impress your listeners? Or to communicate a message, a thought, an idea, an emotion? Obviously, the prime purpose of speech is communication And in communication, it is the word and the thought behind the word not the form in which the word is articulated, which is of greatest importance.

Hence, when you speak, you want your listeners to be immediately and sharply aware of what you are trying to say Unlike dress, speech should not be at all ornamental It should be *functional* only *Effective speech is that which expresses a thought in the simplest, most economical way* You have gained genuine power with words when you have trained yourself to speak concisely, with no superfluous sounds with no flossiness or affectation

Judged by this principle that pronunciation is correct which is most effective Effective pronunciation calls a minimum of attention to itself The skilful speaker places his listeners under the spell of his ideas—he does not permit his pronunciation to break that spell He *never* pronounces a word in a way which is alien to the habits of his listeners for he knows that such a pronunciation breaks the spell of his thoughts by

distracting the minds of his listeners from the *substance* of his words to their *form* *Form* is a sterile, useless, unfunctional quality, *substance* is a living, glowing nourishing quality By making your pronunciation conform as nearly as you can to the standard of the generality of educated people, you avoid drawing attention to your pronunciation, you escape the danger that the *form* of your words is detracting from their *substance*

Three kinds of pronunciations weaken communication They are

1 illiterate or vulgar pronunciations
2 affected or ostentatious pronunciations
3 over meticulous pronunciations

Once you have learned to cleanse your speech of these three vitiating influences, you have taken a long step forward in gaining power with words

1 Illiterate Pronunciation

Effective pronunciation to repeat, calls no attention to itself, either by design or by accident Effective pronunciation meets a certain accepted standard of educated speech

Exactly what that standard is in every instance is not too easy to say It is a standard you must bear in mind, which varies greatly from place to place from time to time and even from social group to social group

This much, however, can be said with assurance Effective pronunciation is completely free of grossly illiterate, vulgar and dialectal forms

Substituting a *D* for *TH* (*dis, dat, dese de fadder of de family*, etc) is discernible to the most untutored ear Such a habit smacks so strongly of slovenliness in speech as to make the listener painfully aware that there is something unpleasant in the general character of what he is hearing As it happens elementary education *is so nearly universal these days that few people in* our country are addicted to the habit of *D—TH* substitution Those who are generally are completely oblivious to their fault and react with *aggrieved* astonishment when their mannerisms are pointed out to them They do not consciously prefer the *D* sound to the *TH*, it is just that it requires so much less effort to make that sound This mannerism, indeed, is rather a token of linguistic laziness than of refusal to conform to the established standard The most cultured speaker may *find himself lapsing into this vulgarism* much to his annoyance and surprise when he is over fatigued or under unbearable emotional strain But for that matter he will also find that he jumbles his words, garbles his syllables, and frequently stutters For accurate, careful pronunciation is possible only when the speaker is rested and composed

If you feel that you yourself are sometimes guilty of a D—TH substitution, consciously listening to your pronunciation for several days and purposefully attempting to eradicate the substitution will effect a rapid cure

Two related vulgarisms are the dropping of the *G* in words ending in *ING* (*talkin', workin hopin'* etc) and on the other extreme, over-emphasizing the final *G* in

these words Here again the human tendency to do the easy thing is at the root of this minor evil The ending *ING* is, in fact, one of the more difficult sounds in the English language *ING* and *TH* are a pair of sounds usually never completely conquered by people learning English as a foreign language and even in native-born speakers, a certain degree of linguistic sophistication and a modicum of skill are required before these sounds are pronounced in the established and accepted manner

To determine how successfully you yourself pronounce *ING*, read the following words aloud

hoping
seeing
making
loving

If the final syllable in these words, as you say them, is identical with the word '*in*" or *if you detect a sharp* clear, harsh *G* sound at the end, you do not pronounce your *ING* words correctly

The simple secret of articulating *ING* properly is to keep the throat relaxed *G* is a sound which comes directly from the extreme rear of the mouth Say the sound aloud and notice how far back in your throat the vibrations occur Now, if you will train yourself to say words ending in *ING* without closing your throat, you will have the sound conquered A little practice here as in the *D—TH* problem, will produce speedy results

There is a third facet of illiterate pronunciation worth

discussing A dozen or so words are rich in illiterate potentialities, to express it oddly These words, when pronounced a certain way, are usually indicative of the most barefaced linguistic naiveté—they are thus pronounced almost solely by people with little or no experience in the language arts Let us take a look at them

Word	*Illiterate Pronunciation*	*Popular Pronunciation*
accurate	ak′ ker it	ak′ kyoo-rit
catch	ketch	katch
attacked	attackted	attakt
athletic	ath a letic	ath letic
elm	ellum	elm
film	fillum	film
bronchial	bron′ ik il	bronk′ kee-il
mischievous	miss-chee′ vee-us	miss′-chi viss
grievous	gree′-vee-us	gree′ vuss
faucet	fasset	fawset
intricate	in trik′ it	in′ trik it
modern	mod′ren	mod′ urn
municipal	mu ni sip′-l	mu niss′ i p′l
deficit	de fiss′ it	def′ i sit
accept	a sept′	ak sept′
drowned	drownded	drownd
February	Feb-you-erry	Feb roo-ary
wrestle	rassle	ressle

Because illiterate pronunciations generally either annoy or amuse your listeners, they detract considerably from the power of your speech Your speech must never amuse your audience, unless you consciously plan to be funny, and it must never, without qualification, annoy your audience if you wish to gain power with words So conspicuous are the illiterate pronunciations of the eighteen words listed above that they force your listeners to focus their minds on the *form* of your speech, rather than on its *substance* They permit your audience if it is the average educated audience, to feel a momentary superiority over you Nothing, as you know, so delights a listener as secretly to feel that he is superior to the person speaking, and similarly, nothing so robs your speech of power and persuasiveness as this feeling in the minds of your listeners

2 *Affected, Ostentatious, or "Ritzy" Pronunciation*

Many people feel that a very definite and valuable kind of social prestige attaches to the pronunciation *eyether* (either) Residents of the suburbs are more prone to this form than inhabitants of thickly populated cities And in the cities, *eyether* is more likely to be heard from those who live in penthouses or expensive duplex apartments, than from the more average and less self-conscious citizens Similarly, receptionists, show girls waitresses in swank restaurants female music instructors, and front-office receptionists have a fondness for this pronunciation not usually shared by male executives, magazine editors, college professors bank presi-

dents, newspaper writers (except society columnists), and other equally honest taxpayers

In some sections of the country *eyther* is a sort of localism in that all the inhabitants, rich or poor medi ocre or distinguished, doctor or street sweeper, use it Otherwise it is the one word in the language more than any other, which serves certain speakers as a badge of social distinction Or so these speakers think

Eyther is let us admit at the outset commonly enough used to be considered correct, at least as a second choice by most dictionaries Many people have been brought up on this pronunciation and say it as naturally and unaffectedly as they do their own names A much larger group of speakers however, have purposely and with premeditation *schooled* themselves in the use of this form because they feel their speech should indicate to the rest of the world that extra bit of superiority which they are sure they possess

An interesting facet of the problem is that few of these people remember also to say *nyether*, though of course, by all the rules of logic, if *either* joins high society, *neither* should also

Eyther illustrates two *negative* principles of effective speech

1 Pronunciation which indicates to the listener, in however minor or momentary a form, that the speaker feels superior to him is *ineffective* pronunciation Any such attitude on the part of a speaker, whether real or imagined, is met with instantaneous hostility Pronunciation which causes hostility is in direct conflict

with the primary purpose of speech, for an unfriendly reaction thwarts communication almost as surely as if the speaker's entire language were foreign to his audience

2 Any pronunciation which is too conspicuous is ineffective The listener's mind should be directed *solely* toward the thought of the speaker, if he can remember later that the speaker belongs to the *eyether* school, as he usually will if the speaker uses *eyether*, then some part of his attention was occupied with the *form* rather than the *substance* of what he was hearing

Either and *neither* are entirely neutral, colorless, inconspicuous words—as they should be, since they serve merely as conjunctions and contain very little thought When pronounced *eether* and *neether*, nobody will notice them When pronounced *eyether* and *nyether*, it is certain they will be noticed and there is at least some chance that they will cause irritation

The late C A Lloyd, noted language scholar and professor of English at Biltmore College Ashville, North Carolina, told a characteristic anecdote in this connection [1]

In the early days of the Far West a citizen of a small town encountered a crowd of cowboys who were dragging a man behind them, with the evident intention of lynching him

" 'Wait a minute, boys,' he said 'What's he done?'

' Stole a horse, was the answer

' 'Well, that's pretty bad, boys ' said the citizen,

[1] *We Who Speak English*, Thomas Y Crowell Company

'but we need more law in this town Why not turn him over to the sheriff and give him a fair trial?

'Yes pardner, but he shot the man that the horse belonged to, besides,' replied the cowboys

" That's terrible, boys but it's not your place to settle with him Let the law do it '

" 'Yes, but besides all that, he savs "eyether" and neyether !'

'Oh, well take him on out, boys ' '

Seven other words belong in the same category as *either* and *neither* These are

chauffeur	vase	against
aunt	again	rather
	avenue	

They, too, can be pronounced in two ways

The Inconspicuous, More Popular, Hence Effective Way	*The Conspicuous Less Popular, Hence Ineffective Way*
sho' fer	sho-furr'
ant (very similar to *slant*)	ahnt
vayz	vahz
agen	agayne
agenst	agaynst
rather (very similar to *gather*)	rahther
avenyoo	avenoo

3 *Over-Meticulous Pronunciation*

That a little knowledge can be a dangerous thing applies as happily to pronunciation as to any other facet of human living Thus you will often find, paradoxically, that the person who has taken a speech course or who has suddenly become interested in language or who has decided to major in English in college will begin to speak somewhat less effectively than he used to Exactly in what respect his effectiveness has diminished may for a time elude you But as you listen to him you are aware that his manner of expressing his ideas has intangibly lost some of its smoothness, some of its casual power that there has developed in it that slight degree of awkwardness that forces you, from time to time, to think of his speech as a series of separate words instead of a running juxtaposition of ideas

As has so often been said before in these pages speech that calls undue attention to the pronunciation of any of its component or individual parts is highly ineffective speech While it is generally true that carefully enunciated speech is more to be desired than slovenly and garbled speech, extreme meticulousness in pronunciation is as much a fault, and for the same reason, as is extreme sloppiness Sloppy speech is hard to understand and hence irritates the listener, over precise speech is in a certain sense equally hard to understand, for while each word is clearly discernible the complete pattern of the thought is obscured by the competitive prominence of every syllable that goes to make up that thought Phrased differently, the speaker who has de-

veloped the habit of crystal-clear enunciation speaks *words* instead of phrases and sentences As you listen to the separate words, your mind must perform a kind of gymnastics to fuse these words into understandable ideas

The person with a *rudimentary knowledge of speech* principles must be careful not to become self-conscious about his speech Self-consciousness robs speech of power One should be word-conscious, yes, but not self conscious when using words Word-consciousness makes for confidence in speaking, but self-consciousness, in speech as in anything else tends to undermine con fidence

Meticulousness is manifested in three major types of pronunciation

1 The letter *U*
2 The vowels in unemphasized syllables
3 The letter *T* in medial or final position

A The Letter U

The correct way to pronounce *during* is, according to all dictionaries and speech manuals *dyooring* By the same criterion, *new* should be *nyoo* *tune* should be *tyoon* *stew* should be *styoo*, *lute* should be *lyoot*, *assume* should be *assyoom* etc , etc

Now let us test this principle against what we have learned about effective pronunciation

Effective pronunciation is popular pronunciation Ex cept in a few parts of New England and in the South notably Virginia, not five per cent of educated people

pronounce the letter *U* in the manner indicated by the dictionaries

Effective pronunciation is inconspicuous pronunciation Except in the localities previously noted, this type of pronunciation is so rare that it shouts its self-consciousness in every sentence in which it occurs

Effective pronunciation is unobnoxious pronunciation Again excepting those sections of the country to which it is indigenous, this over-emphatic sharpening and lengthening of the letter *U* is considered affected, "sissyish" or pedantic by most skilful speakers and down to earth citizens

Listen on the radio or in the newsreels to some of the speakers whose power over words cannot be doubted President Roosevelt Cordell Hull, Donald Nelson, Leon Henderson, Henry Wallace John Dewey, Thomas E Dewey, Nicholas Murray Butler, Elmer Davis, Deems Taylor You will not find a sharpened U in the lot True the radio announcers and the readers of commercial plugs whose speech is of necessity stilted and artificial, lengthen their *U*'s So do some sophisticated stage and screen actresses as do others whose speech is theatrical to the point where it hurts

Then why is the sharp U recommended by dictionaries, which claim to record current and popular educated usage? Why is the blunted U not even granted second place? The answer to this is that only recently have authorities begun to countenance the pronunciation of words like *student tune tube* etc. without the sharp *U* Only recently has the science of pronunciation

veloped the habit of crystal-clear enunciation speaks *words* instead of phrases and sentences As you listen to the separate words, your mind must perform a kind of gymnastics to fuse these words into understandable ideas

The person with a rudimentary knowledge of speech principles must be careful not to become self-conscious about his speech Self-consciousness robs speech of power One should be word-conscious, yes, but not self-conscious when using words Word-consciousness makes for confidence in speaking, but self-consciousness, in speech as in anything else, tends to undermine con fidence

Meticulousness is manifested in three major types of pronunciation

1 The letter *U*
2 The vowels in unemphasized syllables
3 The letter *T* in medial or final position

A The Letter U

The correct way to pronounce *during* is according to all dictionaries and speech manuals *dyooring* By the same criterion, *new* should be *nyoo, tune* should be *tyoon, stew* should be *styoo, lute* should be *lyoot assume* should be *assyoom*, etc etc

Now let us test this principle against what we have learned about effective pronunciation

Effective pronunciation is popular pronunciation Ex cept in a few parts of New England and in the South notably Virginia not five per cent of educated people

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Then why is the sharp U recommended by dictionaries, which claim to record current and popular edu cated usage? Why is the blunted U not even granted second place? The answer to this is that only recently have authorities begun to countenance the pronunciation of words like *student tune, tube,* etc , without the sharp *U* Only recently has the science of pronunciation

been liberalized to the point where reactionary tendencies have lost their influence The doctrine that correctness depends solely on the habits of the great mass of educated speakers is a recent one and the dictionaries have simply not got around to applying it in the instance of the words we are discussing in this section That eventually, say in the next twenty years the sharp *U* will lose its sacredness in the dictionaries cannot be doubted Judging by present day trends *tyoon* and the rest will one dav assume their proper place as pronunciations peculiar to New England and the South

Significance

If you have always sharpened your *U* s and if your friends and business associates do the same, by all means continue to pronounce words like *Tuesday tumor, student, nuisance*, etc , as you have been accustomed to doing If you do not find the long *U* a painful sound to listeners, if you feel it does not detract from the effectiveness of your speech you have no reason to change a lifelong habit

On the other hand if you have always pronounced *tube* and *tune* almost identically in the initial sounds, with *two* or *to*, avoid schooling yourself in the meticulous pronunciation What you are now in the habit of doing conforms to the educated standards of present day American pronunciation

B The Vowels in Unemphasized Syllables

Of, as an isolated word considered out of context, is pronounced *ŏv* So unimportant is this word so com

pletely lacking in emphasis in most sentences, that in reality it is almost always pronounced *'v* For example, read these two sentences

a He came through the front of the house

b This is a government *of* the people, *by* the people, *for* the people

You can appreciate how differently the *of* of each sentence sounds when spoken

Meticulous pronunciation erroneously gives equal prominence to all words in a sentence Speakers addicted to this habit labor under the delusion that their clear and equal enunciation of every word in a sentence lends culture, tone, and impressiveness to their speech quite the contrary, it makes their speech *pedantic, unpleasant* and *almost meaningless* As Margaret P McLean points out in her excellent book *Good American Speech*,[3]

> A great many English sounds are pronounced one way when they are used alone or in a stressed position and in different ways when combined with other words in a sentence or when used in unstressed positions If the first strong pronunciation is used in place of the second weak it sounds very artificial and pedantic and is often called over-correct or affected

Significance

Speaking effectively, you will subordinate unimportant words Note some of these

[3] E. P Dutton and Company

than	"Than ' is a conjunction Braver than a lion
was	Could you see who it was? It was only a small boy
you	The message was for you Why do you think so?
your	That was your fault, not mine Get your raincoat.

The above list is by no means complete but it serves to make clear the fact that for many words we can not insist on a uniform pronunciation in all positions

C T in Medial and Final Position

Although *T* is generally articulated by means of a forcible expulsion of breath while the tongue hits the upper palate of the mouth just above the top of the teeth, a comparison of three words will show that in informal speech, the sound of *T* undergoes certain changes Say these words aloud

*t*iny be*tt*er we*t*

In effective speech the *T*'s in these three words are not identical Only the first word contains *T in its* pure form In *better*, the *T* begins to approximate a *D* sound, faintly The very tip of the tongue only is used In *wet* the tongue is in the same position as in *tiny* but considerably less breath is used

Significance

Meticulous speakers make the mistake of pronouncing medial *T* (as in *better, writer hitting*, etc) and final *T* with the tongue in the same position and with the same amount of breath required for initial *T* (*tiny, Tom, task* etc) You will hear from them "It is be*ttt*'er for a wri*tt*'er to wri*ttt* le*tt*'ers on a typewri*tt*'er than in long hand ' Or 'The we*tt* season is ye*tt* to come so I can no*tt* permi*ttt* you to ea*tt* here ' Their speech as a result sounds hampered, painful, and somewhat foreign in flavor

For medial and final *T* relax your mouth, take your mind off the sound, speak naturally

This section of the book has but one philosophy—that extremes in pronunciation are harmful Each chapter has as its keynote the need for steering a middle course in speech if speech is to be the valuable asset that skilful and persuasive speakers have learned to make it If there is any single standard that leads to effective speaking it is solely the avoidance of extremes What these extremes are can graphically be explained in the diagram on the following page

Let the room ring with the sound of your voice, feel those vocal chords of yours vibrating! Frankly let your voice exercise and you cannot help discovering in it unplumbed depths of richness and strength

Here is the one way to strengthen your voice *Read aloud a little each day* No extra time or effort is demanded Merely break into your silent reading, as often as you can, and read a few paragraphs to the people—or *if you are alone, to the furniture—about you* The first few times your voice may sound halting, strained monotonous But listen to yourself at the end of just one week of this sort of daily practice the improvement will positively startle you Better yet that improvement will carry over into your normal speaking voice and begin to startle others as well You will begin to note how much more attention your newly developed voice commands from business associates, from sales people and from social acquaintances

Psychologists say that people who do not speak up, who mumble their words, whose voices are indistinct almost to the point of inaudibility, are suffering from a minor fear psychosis If this is true as it probably is the indistinct speaker is constantly chasing himself round the most vicious cycle in existence Feelings of insecurity and fear cause mumbled speech mumbled speech in turn, brings to the speaker s ear an awareness of his own lack of *forcefulness and self-confidence,* thus adding to his sense of inferiority this in turn makes him mumble worse than ever This can go on without end if somewhere a break is not made in these successive links of self destruction

That break can most potently be accomplished by practice The voice is capable of attaining almost divine beauty, as Marian Anderson and Lawrence Tibbet prove every time they sing The voice can attain almost perfect clarity, as Franklin Roosevelt and Winston Churchill prove every time they make a radio address But these qualities of beauty and clarity do not drop from heaven if you just wish hard enough for them No one need remind you of the grueling practice that pro fessional singers and public speakers must undergo Their ability is the result of hard work, not wistfulness

Happily, learning to speak clearly and loudly is com paratively simple Of all the things you must do to gain power with words, training your voice to make those words clear to your audience is the one thing which will show results most quickly Does the habitual scenery of your life include people constantly saying "What?" "How s that?" 'I didn t get it!' or looking at you in that perplexed manner that shows they are trying manfully to make sense out of the jumble of sounds which your mouth is making? In a week or less you can change all this The five-minute daily exercise of reading aloud will produce that change with such rapidity and effec tiveness that you will be chagrined that you waited as long as you did before taking positive steps to eliminate your trouble

Once you've spent your week on the elementary steps of reading aloud whatever comes into your hands you re ready for the advanced course For one week more devote a little time each day to reading aloud the poetry

selections on the next pages There are seven poems, one for each day These contain elements of difficulty which will challenge your ability Find a time when you re alone and can expect a minimum of interference Make yourself perfectly comfortable in your softest easy chair First read the poem to yourself once or twice in order to capture the mood and become familiar with the poet's message Then try it aloud Don t recite, don't declaim Read it naturally, meaningfully, but considerably more loudly than you are in the habit of speaking Pretend you are facing an audience of hundreds, with all the slightly deaf people seated in the last row Then read the poem once again and listen to your own voice Are the words at the end of each sentence as clear and audible as they are at the beginning? (Most 'mumblers' start off bravely enough with what they have to say, but falter when the period comes into view and finally peter out lamely before they reach the last words of their sentence) Does your voice crack occasionally because it is somewhat rusty from disuse?

Are you reading slowly enough so that even the most untutored in your audience can follow the complex thought of the poem? Keep these questions in mind as you read read the selection over and over until you are satisfied with what you hear your voice doing

First Day

UNWARMED by any sunset light
The gray day darkened into night,
A night made hoary with the swarm
And whirl-dance of the blinding storm

As zigzag wavering to and fro,
Crossed and recrossed the wingëd snow
And ere the early bedtime came
The white drift piled the window frame
And through the glass the clothes line posts
Looked in like tall and sheeted ghosts

So all night long the storm roared on
The morning broke without a sun
In tiny spherule traced with lines
Of Nature s geometric signs
In starry flake and pellicle
All day the hoary meteor fell
And, when the second morning shone,
We looked upon a world unknown
On nothing we could call our own

—John Greenleaf Whittier

Second Day

In a dim corner of my room for longer than my fancy thinks
A beautiful and silent Sphinx has watched me through the shifting gloom

Inviolate and immobile she does not rise, she does not stir
For silver moons are naught to her and naught to her the suns that reel

Red follows grey across the air the waves of moon light ebb and flow
But with the Dawn she does not go and in the night time she is there.

Dawn follows Dawn and Nights grow old and all
the while this curious cat
Lies couching on the Chinese mat with eyes of satin
rimmed with gold

—Oscar Wilde

Third Day

ON FIRST LOOKING INTO CHAPMAN S HOMER

Much have I travelled in the realms of gold
And many goodly states and kingdoms seen
Round many western islands have I been
Which bards in fealty to Apollo hold
Oft of one wide expanse had I been told
That deep browed Homer ruled as his demesne
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold

Then felt I like some watcher of the skies
When a new planet swims into his ken
Or like stout Cortez when with eagle eyes
He stared at the Pacific—and all his men
Looked at each other with a wild surmise—
Silent upon a peak in Darien

—John Keats

Fourth Day

All the world s a stage
And all the men and women merely players
They have their exits and their entrances
And one man in his time plays many parts
His acts being seven ages At first the infant
Mewling and puking in his nurse s arms
Then the whining school boy with his satchel

And shining morning face creeping like snail
Unwillingly to school And then the lover
Sighing like furnace with a woful ballad
Made to his mistress eye-brow Then a soldier
Full of strange oaths, and bearded like the pard,
Jealous in honor sudden and quick in quarrel
Seeking the bubble reputation
Even in the cannon s mouth And then, the justice,
In fair round belly with good capon lined
With eyes severe and beard of formal cut,
Full of wise saws and modern instances
And so he plays his part The sixth age shifts
Into the lean and slippered pantaloon
With spectacles on nose and pouch on side
His youthful hose well saved, a world too wide
For his shrunk shank and his big manly voice
Turning again towards childish treble pipes
And whistles in his sound Last scene of all
That ends this strange eventful history,
Is second childishness, and mere oblivion—
Sans teeth sans eyes sans taste sans everything
—William Shakespeare

Fifth Day

I hid my heart in a nest of roses
  Out of the sun s way hidden apart
In a softer bed than the soft white snow s is,
  Under the roses I hid my heart
  Why would it sleep not? why should it start,
When never a leaf of the rose-tree stirred?
  What made sleep flutter his wings and part?
Only the song of a secret bird

Lie still, I said for the wind s wing closes
  And mild leaves muffle the keen sun s dart,
Lie still for the wind on the warm sea dozes
  And the wind is unquieter yet than thou art.
  Does a thought in thee still as a thorn s wound
    smart?
Does the fang still fret thee of hope deferred?
  What bids the lids of thy sleep dispart?
Only the song of a secret bird

—Algernon Charles Swinburne

Sixth Day

INVICTUS

Out of the night that covers me,
  Black as the pit from pole to pole,
I thank whatever gods may be
  For my unconquerable soul

In the fell clutch of circumstance
  I have not winced nor cried aloud
Under the bludgeonings of chance
  My head is bloody but unbowed

Beyond this place of wrath and tears
  Looms but the Horror of the shade,
And yet the menace of the years
  Finds and shall find me unafraid

It matters not how strait the gate
  How charged with punishments the scroll
I am the master of my fate
  I am the captain of my soul

—William E Henley

Seventh Day

OZYMANDIAS OF EGYPT

I met a traveller from an antique land
Who said Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand
Half sunk a shatter d visage lies whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp d on these lifeless things,
The hand that mock d them and the heart that fed
And on the pedestal these words appear
'My name is Ozymandias, king of kings
Look on my works ye Mighty and despair!
Nothing beside remains Round the decay
Of that colossal wreck boundless and bare
The lone and level sands stretch far away

—Percy Bysshe Shelley

If you suspect yourself of being a "mumbler," this practice cannot possibly fail to help you In addition to getting you to speak slowly, clearly, loudly and hence distinctly it will make you particularly conscious of your fault and in that way push you halfway along the road to eliminating it The first step in getting rid of any bad habit is the realization that the habit affects you The next step is to desire keenly to loosen its hold upon you And the final step—the one in which these poetry selections can help you—is the actual escape by means of practicing the good habit which will replace the bad one

Do not even hope to cure your habit of mumbling unless your entire being is honestly and *relentlessly* permeated with the *will* to change—not the *wish*, mind you, but the *will*, and between the two there is a world of difference In two weeks you can change from a mumbler' into a 'talker —but only if your will to do this is strong enough to keep you at your practice for fourteen days without exception—even should Christ mas or Thanksgiving or the Fourth of July come in the middle of this period As Professor James L Mursell points out in *Streamline Your Mind* [1]

> In the absence of the will to learn there will be no improvement If one just keeps on doing something again and again—playing golf selling insurance di recting people at their tasks listening to music, writing the English language—without actively wanting to do it better learning does not take place One must feel every job whether of work or play or social intercourse as a challenge to learn This is the absolutely essential condition

If your will to improve your speaking voice is vigorous enough you can do it Try it—the results are wonderful!

[1] J B Lippincott Company

CHAPTER IV

Democracy and the Broad *A*

Nothing in the English language is quite so symbolic of the strength and sweep of democracy as our pronunciation—a pronunciation fashioned, controlled, and frequently changed by two forces popular opinion and habit

Probably nowhere else in our national life is the voice of the people so dominant, so impervious to outside control as in the case of how words are pronounced

Take the single instance of the vowel *A* in words like *bath, fast, can't, banana, pass,* etc For years the so-called cultivated' people of America opened their mouths wide on these words the way you do when the doctor wants to take a squint at your tonsils The carry-over from Revolutionary days, of the British *bahth, fahst cahnt, banahna,* and *pahss* was the only respectable way to articulate such syllables and all the dictionaries of the time warned darkly of linguistic ostracism for any earthy speakers who found the broad *A* too sophisticated and patrician for their liking But in a rough and ready country like America the threat of ostracism never bothered the common people It was in fact with the greatest of delight that they flouted the dictionaries and spoofed the more aristocratic of their neighbors

As a result, the use of the broad *A* eventually became an affected mannerism, save in a very few sections of the country (such as New England), and was rarely heard even from the most educated of American speakers Today, indeed you are far more likely to hear *ahnt* (aunt) and *rahther* (rather) and *ahfter* (after) from a clubwoman or a Hollywood actress than from a college professor or a high government official (just listen to President Roosevelt or Leon Henderson, for example) or an influential author

That the dictionaries no longer call for these out moded pronunciations is a permanent tribute to American democracy and to the dignity and power of the common man It is a minor, but extremely significant, facet of that American Way of Life we are now fighting so determinedly to preserve

In parts of New England and in one or two other sections of the country, the broad *A* is a local characteristic not an affectation It is certainly in line with American tolerance and freedom that there is not now, nor ever will be any Federal agency which will attempt to force on the inhabitants of these sections the speech habits of the rest of the country Equally in line with American character is the amused contempt which most of us have for the speaker who does not hail from one of these sections and who yet sticks his nose in the air and subconsciously broadens the *A* in words like *chance, command example, advantage,* and the others previously mentioned

Oddly enough (such is the beautiful self-contradic

tornness of a truly free people), there are half a dozen words in which most educated speakers, from whatever part of our vast (not *vahst*) nation, prefer the broad *A* These are *drama*, *khaki*, *plaza*, *llama*, *patio*, and *salve* As the situation rests at present, it is no crime, on the one hand, to flatten the *A* in these six words (*dramma*, *kakky* *plazza*, *patteo*, *lamma*, and *sav*)—the dictionaries list the flat pronunciations as second choice— and on the other hand, it is not snobbish to broaden the *A* (*drahma*, *kahky*, *plahza*, *pahteo*, *lahma* *sahv*)

As for *tomato*—well, that s still a fighting word, one on which the national mind has not yet come to any conclusion Some of us like *tomahto*, many of us prefer *tomayto* At the moment, the round seems about to go to the *tomayto* users and it is perhaps safe to prophesy that eventually *tomahto* will be relegated, along with *cahf* (calf), *lahf* (laugh), and *hahf* (half) to the realm of affectation

But this is a democracy—every man has an equal vote, phonetically as well as politically And in pronunciation as in far more vital matters, no one can really tell what the American people are going to do until they up and do it

CHAPTER V

Recent Trends in American Pronunciation

1 Long A

Shall we say *dayta* or *datta* for the word *data*? *Ignoraymus* or *ignorammus* for *ignoramus*? *Staytus* or *stattus* for *status*?

The answers to these questions depend almost completely on the business or profession in which the speaker is engaged Lecturers authors educators editors lawyers actors journalists commentators and others whose work demands an unusual degree of skill in the language arts are almost completely committed to the long *A* (ay) in these and similar words Millions of other people of equal education—doctors dentists, executives—whose daily activities do not impose upon them the same need for linguistic sophistication use the flat *A* (as in *at*) Hence, it is obviously impossible to label either of the two possible forms as correct or effective What can be said is that authorities have generally favored the long *A* up to recent times but are now just slightly becoming more charitably inclined toward the flat form though few dictionaries have gone so far as to admit the flat *A* in words like *data*, *ignoramus* *status* *gratis*, *ultimatum* *apparatus* etc , into their sacred pages, even as a second

choice but the facts of life do force upon us the realization that the flat *A* is too widespread in America to be dismissed as 'uneducated,' 'illiterate" incorrect" or "dialectal' Since pronunciation depends for its effectiveness on currency and general use it is simply impossible to insist that a fairly popular pronunciation is unacceptable, and hope that millions of people will change their habits

In this matter, as in so many others, you must let your ears be your guide Do you personally, in your own business or professional circles, more frequently hear long *A* s than flat ones? Then you should use long *A*'s also Do so many of your associates use flat *A*'s that it will sound as if you are putting on the dog when you do otherwise? Your course of action is then obvious

Three words however, do require the long *A*, because the flat form is not only used with rarity but in addition is found almost exclusively in speech which is otherwise illiterate and slovenly These are radiator aviator and aviation Avoid răddiator ăvviator, and ăvviation

Here is a fairly complete list of the words which skilled speakers pronounce with long *A*

data	aviator	desideratum
fracas	ignoramus	pro rata
status	radiator	verbatim
ultimatum	stratum	gratis
implacable	erratum	apparatus

2 *The Brooklyn A*

A rumor has gained currency that among many people born in Brooklyn the words below are pronounced with the constricted *A* (â) thus, mân hând, cândy, etc (â as in câre) This is one of the contributing factors to the so-called Brooklyn accent The truth is that this constricted *A* is found in a number of speakers in all five boroughs of New York, and in many surrounding sections as well It is an unpleasant sound, highly nasal and discordant and sometimes denoting a foreign background As this is a definite localism which many people poke fun at as it is easy to correct, and as, furthermore the correct sound is much pleasanter on the ears than the incorrect one a few minutes of practice are strongly recommended for those readers who believe they are addicted to this constricted *A* (â)

To pronounce the following list of words correctly and euphoniously make a conscious attempt to imitate the vowel sound of hăt (ă) Either on the left or right side the crotch of your lips should draw back ever so slightly In practicing put your finger just where the lips join and press back as you say the words

măn	not mân
hănd	not hând
sănd	not sând
căndy	not cândy
dăndy	not dândy
păss	not pâss
lăst	not lâst

hăs	not hâs
pănts	not pânts
căn't	not cân t
căn	not cân
lănd	not lând
băsket	not bâsket
crăm	not crâm
făst	not fâst
făn	not fân
tăn	not tân

3 *Words Ending in* -ABLE

In effective and educated speech the following words receive the accent on the first syllable

am'icable	for'midable
hos'pitable	rev'ocable
lam'entable	pref'erable
ex'plicable	rep'arable
ap'plicable	rep'utable
com'parable	

In the negative form the accent is retained on the same syllable in which it fell in the positive

inhos'pitable	irrev'ocable
inex'plicable	irrep'arable
inap'plicable	disrep'utable
incom'parable	

The one exception to this principle is *disputable*, which may be accented on either the first or second syllable

dis'putable or dispu'table

The negative follows suit

indis'putable or indispu'table

4 Words Ending in -ILE

The American tendency as distinguished from the British, is to pronounce the suffix *ile* as if it were spelled *ill* The following common words follow this principle

fragile	imbecile	juvenile	mercantile
servile	puerile	textile	domicile
versatile	hostile	docile	agile
fertile	sterile	virile	futile

The following words are exceptions to this rule, the suffix being pronounced as if it were spelled *aisle*

infantile	bibliophile
francophile	profile
anglophile	exile
crocodile	reconcile
senile	turnstile

5 American vs British Pronunciation

In a number of instances the British pronunciation of a word contains definite differences when compared with the general American version Some of the words

in which our pronunciation differs from that of our English cousins are

American Pronunciation	*British Pronunciation*
organization	organ-eye zation
civilization	civil eye-zation
dos' ill (docile)	doe'-syle
hos'-till (hostile)	hoe'-style
fast	fahst
laff (laugh)	lahff
secreterry (secretary)	secret'ry
conservatoary (conservatory)	conservat'ry
laboratoary (laboratory)	laboarat'ry
project	proe'ject
progress	proe'gress
process	proe'cess
farm	fahm
ate	et
ski	shee
skedyool (schedule)	shedyool
medicine	medsin
circumstance	circumst nce
bin (been)	bean

6. *Words Ending in* -AGE

In eight common words the ending *age* contains the same consonant sound represented by the letter *S* in pleasure. This sound is formed by the mouth in the same way that *SH* is but it is a *voiced* rather than a *breathed* sound. The phonetic symbol generally used to represent this sound is *ZH*. These are the words

AHZH, not AHDGE

barrage	menage
camouflage	persiflage
massage	corsage
garage	espionage

PRESTIGE (press teezh') and CORTEGE (kor tezh') contain the same sound Guard against *presteedge* and *kortedge*

7 C

C is probably the most useless letter in the alphabet Not only could we get along admirably without it, but our pronunciation and spelling would be considerably more logical and simple if it had never existed

C is a parasite, doing nothing to earn its keep and sponging on the letters *K* and *S* When *C* has the sound *K* (as in cat), we call it *hard* when it has the sound of *S* as in (citizen), we call it *soft* Generally (there are of course exceptions) this rule works

C is soft before *E*, *I* and *Y*, otherwise it is hard Note the following

Soft C (*S*)	*Hard C* (*K*)
acerbity	accustom
accept (ak sept, not a sept)	catastrophe
flaccid (flak sid)	cold
succinct (suk sinkt)	cut
accessory (ak sess-ory)	clink
accelerator (ak sel er a tor)	crawl

Thus, when a word has a double C the second preceding an e, i, or y each letter keeps its own sound.

Celtic
ceramic (se-ram-ik)
taciturn
viscid (viss id) viscous (viss kuss)

8 G

G follows the same principle Before *E*, *I*, or *Y*, it is soft (*j*), as in *gem* Otherwise it is hard (*g*), as in gum Short words, of Anglo-Saxon origin, are the most frequent exceptions to this rule

Soft G (*J*)	*Hard G* (*G*)
orgy (or'-jee)	go
gynecology (jye ne-kol'-o-jee)	guard
gill (measure)	game
giblets	gust
George (this explains the unnecessary first *e*, without it, the word would be *gorge*)	glint
gesture (jesture)	grass
gesticulate (jes tic'-u late)	prodigal
manger (mayn' jer)	
gibe (jibe)	
gibberish (jibberish)	
harbinger	
intelligentsia	
longevity (lon jev' i tee)	
turgid (tur jid)	
orgiastic (or jee-ass'-tik)	
gibbet (jibbet)	

9 S

S, like *G* and *C*, has two principal sounds *Z* as in *reside*, and *S* as in *sit* Here are the major words which cause confusion

S (*sit*)	*Z* (*reside*)
absurd	usurp
absorb	venison
gasoline	resilient
vaseline	abysmal
vise	because
	demise (de-mize')
	discern (de-zurn)

10 -itis

Diseases ending in *itis* are generally pronounced *eye' tiss*, not *ee' tis*

appendicitis	laryngitis
arthritis	meningitis
bronchitis	neuritis
colitis	pharyngitis
gastritis	tonsilitis

CHAPTER VI

Our Wonderful Erratic Language

It is no wonder that English should be a difficult language to pronounce, even for its most educated speakers Consider some of the pitfalls always present in the path of the unwary

I Spelling is no criterion

a *Warm* and *harm* are almost identical in spelling Note how differently they are pronounced

b *tough through, though, cough, bough,* all end in *ough* In each case this suffix has a different pronunciation

c. Consider how perplexed a foreigner learning English would be by pairs like these

ghost and guest
palm and thumb
plumber and hammer
hymn and dim

d Often the spelling of a word is not even remotely connected with its pronunciation Consider

victuals (vittles)
colonel (kernel)

quay (kee)
solder (sodder)
phthisic (tizik)
Sioux (soo)

II A tremendous part of the vocabulary of English comes from foreign languages Every language on the face of the earth is represented ancient languages, modern languages, dead languages and living languages Hebrew, Latin, Greek Sanskrit, Hawaiian, Japanese, Chinese French, and Icelandic, to mention just a few, have contributed tens of thousands of words to our present-day dictionaries Some of these foreign words are anglicized when they are taken over into English, some are anglicized years later, some always retain their foreign flavor

For example

a From the French *sachet* is still pronounced in a gallic manner (sa shay'), *valet* has been anglicized (vallet)

b *Sotto voce*, from the Italian, has not been anglicized (sot to voe'-chay), *viva voce*, from the Latin, has been (vye'-va voe' see)

c *Weltschmerz* and *wanderlust* are both from the German The former is still truly Teutonic in sound (velt' shmertz) the latter is now pure English (wahn'-der lust)

III Sometimes *TH* is soft as in *the* lithe, blithe sometimes hard, as in *thing*, hearth, ether sometimes

like *T*, as in *th*yme And no rule can be relied on to tell us which is which

IV Sometimes *H* is silent, as in *h*onor, sometimes pronounced, as in *h*umor

V *OO* may be heard one way, as in b*oo*k, another as in m*oo*n

VI *CH* may be *tsh*, as in *ch*air, *sh*, as in ma*ch*ine, or *k* as in pa*ch*yderm

VII *S* may be *sh*, as in *s*ugar or *s*ure, *s* as in *s*inecure, *z*, as in re*s*erve, or completely silent, as in provo*s*t (pro' voe)

VIII *Ine* may be *ine* as in fel*ine* or *in*, as in genu*ine*

IX Letters which look as good as any others may be silent, as in malig*n* (ma line') or vi*s*count (vye-count), or letters which look too innocent to be of any use may require an entire syllable for themselves, as in *coyote* (kye-o' tee) or ag*ue* (ay' gyoo)

These nine principles do not by any means exhaust the peculiarities and idiosyncrasies of English pronunciation They are sufficient, however, to indicate the great complexity and delightful confusion of our language An educated Frenchman or German or Spaniard can pronounce perfectly any word in his language with which you may wish to confront him—and this statement holds whether he s ever seen the word before or not Pronunciation hews obediently to definite rules in these and other languages, the exceptions if any, are infrequent and unimportant

But, ah, English! What a language! Confusing perplexing, without rhyme or reason, yet spoken with varying degrees of ease, accuracy, and fluency by 130 000 000 people in our own country, and by millions more throughout the world

Yes, it's a wonderful language—the full scale of its intricacies can scarcely be more than hinted at even in a book as large as this one

But let us see whether we can't get a little order out of the seeming chaos

1

The following words, among others, contain letters which careless speakers often gaily ignore

arctic (ark' tik)
suggest (sugg jest')
epitome (e pit'-o-mee)
dilettante (dil a tăn' tee)
canape (kan a pay')
flaccid (flak' sid)
accessory (ak sess'-or-ee)
ague (ay' gyoo)
government (guv' urn ment)
strength (strenkth)
length (lenkth)
eighth (ayt th)
succinct (suk sinkt')
zoological (zoe-o loj' ikal)

2

Some words, on the contrary, contain letters which are *silent*

indict (in-dyte')
malign (ma lyne')
poignant (poyn'-int)
bagnio (băn'-yo)
forehead (forrid)
solder (sodder)

pi*qu*ant (peek' int)	vi*s*count (vye'-count)
ches*t*nut (chess nut)	kil*n* (kill)
boa*tsw*ain (bōs n)	*h*erb (erb)
com*p*troller (kon trole'-er)	of*t*en (offen)
gun*w*ale (gunnel)	imbro*g*lio (im brole'-yō)

3

Words ending in *ine* are pronounced in one of three ways long *I* (ī), short *I* (ĭ) or long *E* (ē) There is no rule to help you, and your only salvation is to memorize the following lists

ĭ (*in*)	ī (*ine*)	ē (*een*)
aquiline	alkaline	submarine
elephantine	asinine	peregrine
genuine	canine	nectarine
heroine	concubine	nicotine
Philistine (fĭ liss' tin)	turpentine	benzine
saccharine	leonine	gasoline
gelatine	saturnine	cuisine (kwee-zeen')
	serpentine	guillotine (gil-o teen')
	feline	
	bovine	

4.

A large proportion of our two- and three-syllable words ending in *et* have come from French In French the digraph *et* is always pronounced *ay* Some of these words retain their Gallic flavor—some have been anglicized

In the following, *H* is silent

vehement
prohibition
vehicle
herb

10

Few people find any difficulty with the diphthong *OO* True, in some words, it is pronounced long, as in boot, in others short, as in book and no rules or principles can be relied on to tell you which is which So common, however, are these words, that no speaker is ever troubled by them Ironically, however people who are word-conscious hear isolated pronunciations like *rŏŏm* (ŏŏ as in book), *rŏŏf sŏŏn, brŏŏm*, from speakers whose linguistic habits have a British or Western flavor—they hear these pronunciations, as I say, and humanly enough wonder if *they* have been mispronouncing these words all their lives For, as you would expect when they hear these words pronounced unobtrusively (*rōōm*—ōō as in food—*rōōf, sōōn, brōōm*, etc), they do not notice them which is as it should be I hope this section will set their fears at rest *Rōōm rōōf, sōōn brōōm* are correct, unaffected pronunciations *Hoof* is pronounced *hōōf hoofs* is *hōōfs*, but *soot* is *sŏŏt*

11

For a time, lexicographers recorded words like *legislative qualitative*, and *quantitative*, with only one accent and that on the first syllable That perforce necessitated giving the *a* in the *ative* suffix a sound close to short e

(ĕ, as in bĕd) The result was a delightful South London concoction lej′ iss lĕ-tiv, kwahl′ ĭ tĕ tiv, kwahn′-tĭ-tĕ-tiv, etc Most of us paid no attention to this attempt to foist a Briticism on us, and finally, in 1936, the new Webster gave in to the simple, American habit and ruled that lej′-iss l iy′-tiv, kwahl′ ĭ tay′ tiv and kwahn′-tĭ tay′-tiv, were the *only* allowable forms In these pronunciations the primary accent is on the first syllable, the secondary accent on the next to the last syllable

Some *ative* words allow a second pronunciation, as indicated in the footnote

ac-cūm′ ū lā′-tive	*im ăg′ in ā′ tive
ad mĭn′ is trā′ tive	in ter′ pre-tā′-tive
*ap prē′-ci ā′-tive (c = sh)	leg′ iss lā′ tive
au thor′ i tā′-tive	med′ i tā′ tive
com mū′ ni-cā′ tive	qual′ i tā′ tive
*co-op′-er ā′ tive	quan′-ti tā′-tive
*dec′-or ā′ tive	spec′ u la′ tive
	veg′-e-tā′ tive

12

EX may be pronounced in two ways *eks* and *eggz* Watch these

EKS	*EGGZ*
exile (eks′ ile)	exhibit
exhibition	exotic
exit	

* But appre′-ciative coop′-erative dec′-orative and imag′ inative are also pronounced with a single accent as indicated.

Luxury is pronounced luk'-shŏŏr-ee, *luxuriou*
lug zhŏŏr'-ee-us

13

CH has three possible pronunciations *TSH* a
chair, *K* as in *chaos*, *SH* as in *machine* Gener
TSH is an Anglo-Saxon sound and is found in na
English words, *K* is a Greek sound found in word
Greek derivation, *SH* is a French sound found in w
of French origin

CH—(TSH)	*CH—(K)*	*CH—(SH)*
chair	arch angel	champagne
chase	archeology	chauvinism
arch	hierarchy	chagrin
arch bishop	Archimedes	chic
champion	chaos	(*sheek*)
	chasm	chicanery
	epoch	(shi kay' ne-re
	archaic	
	archipelago	
	chiropodist	
	(kye rop'-o-dist)	
	or	
	(ki rop'-o-dist)	
	chimera	
	(ki mee' ra)	

Bach, the composer, retains its German pronunciatio
BaK—*a* as in father K a gargling sound

14

NG is a native English sound, found, to my knowledge, in no other language (French has a similar sound, but much more nasal in character) It is for that reason that foreigners have so much trouble with this simple digraph, a speaker accustomed to a tongue other than English, or brought up in a home where some other language was spoken, tends to "click" his *NG*'s, thus sin*gg*er, Lon*gg G*island, goin*gg g*away, etc

Now, as a matter of fact, the *NG* click is not necessarily a foreign sound We use it in a host of words like En*g*lish, fin*g*er, lin*g*er, an*g*er, etc What the foreigner does is use it indiscriminately and always, even in words like *singer* and *along* and *winging*

The native American does not need rules to know when to click and when not to And, ironically, since no rules are necessary, a perfectly fine rule, with only four exceptions exists Let me give it to you if you're curious, or if you think you sometimes have difficulty with your *NG* s

Rule for Pronunciation of NG

A *NG at the end of a word is never clicked*
lon(g), sin(g), win(g), han(g)

B When *NG* occurs in the body of a word, drop all the letters following it If a real word is then left, do not click

Example 1 Singer, drop *er* *Sing* a real word, remains Do not click sin(g)er

Example 2 Linger, drop *er* *Ling*, a non-existe
word, remains Click (lin*gg*er)

Example 3 Clan*g*ing Drop *ing* *Clang*, a re
word, remains Do not clic
Clan(g)in(g)

And here are the four exceptions *These words are to clicked,* though they violate the rule enunciated abov

1 longer (lon*gg*er) and longest (lon*gg*est)
2 younger (youn*gg*er) and youngest (youn*gg*est)
3 stronger (stron*gg*er) and strongest (stron*gg*est)
4 clangor (clan*gg*or)

Test your understanding of this rule In the next exe cise check either column *A* or *B*, according to the *N* principle

Word	*A* (*click*)	*B* (*do not click*)	*Word*	*A* (*click*)	*B* (*do no*
finger			lung		
longest			clinging		
younger			spangle		
singing			dangle		
hangar			angle		
hanging			tingle		
linger			tang		
wringer			twang		
wringing			song		
long			songster		
strong			songstress		

Word	A (click)	B (do not click)	Word	A (click)	B (do not)
young			bringing		
clang			losing		
Long Island			wangle		
working			angler		
English			bungle		
angry			ring		
anger			ringer		
angered			ringing		

To check up on yourself, find the words above in the following chart

A (*click—ngg*)		*B* (*do not click—n(g)*)	
finger	spangle	singing	lung
longest	dangle	hangar	clinging
youngest	angle	hanging	tang
linger	tingle	wringer	twang
English	wangle	wringing	song
angry	angler	long	songster
anger	bungle	strong	bringing
angered		young	losing
		clang	ring
		Long Island	ringer
		working	ringing

15

A fairly reliable rule is that *ate* as a suffix in *nouns* or *adjectives* is pronounced *it*, as a suffix in *verbs*, it is pronounced *ayt*

episōde — episŏdic
gnōme — gnŏmic
athlete — athlĕtic
compēte — compĕtitive

There are, as you see, certain broad principles operative in American pronunciation A study of the working of these rules will give you not only a deep understanding of why we talk the way we do more important it will lend confidence and effectiveness to your own speech

CHAPTER VII

Check up on Yourself

This chapter is simply a list of words words which skilful, effective speakers pronounce a certain way Some of them are tricky because they are "reading" rather than "speaking words That is, you will come across them over and over on the printed page, but actually say them infrequently Hence, you may easily have blundered into mental mispronunciations and never have had the opportunity to check yourself or be checked by your listeners

A number of words in particular are those which lend themselves all too easily to slovenly articulation Others sound so different from the way they are spelled that mispronunciation is often too tempting to be resisted

And still others may be in that large class of words which have two pronunciations one infinitely preferable to the other In these instances, the preferable pronunciation *only* will be listed

The best and most helpful way to go through this chapter is to cover the right hand column in which the phonetic respellings are offered with a blank card Say each word in the left-hand column, aloud Check at once with its pronunciation by shifting your card one line If your pronunciation and the one offered check, well and good If they do not, mark the word and con-

Word	*Pronunciation*
7 brooch	7 broach
8 squalid	8 squălid, not squālid
9 nausea	9 naw' sha not naw' zee-a
10 nauseate	10 naw' she ate
11 fjord	11 fyord
12 finis	12 fye' niss, not fee-nee'
13 egregious	13 e-gree'-jiss
14 zoology	14 zoe-ol'-o jee
15 virago	15 vir ay' go
16 falcon	16 fawl' kin
17 quay	17 kee
18 plebeian	18 ple-bee'-in
19 sacrilegious	19 sac ri lee'-juss
20 nonpareil	20 non pa rĕl'
21 flaccid	21 flak'-sid
22 phthisis	22 thy' siss (th as in think)
23 yclept	23 ee-klĕpt'
24 decade	24 dĕck' āde
25 suave	25 swahv

Your score

Group III (Par 15)

Try these in the same way

Word	*Pronunciation*
1 with	1 with (th as in *the* not as in *think*)
2 associate	2 a so' she-ate

	Word		*Pronunciation*
3	association	3	a so' see a shun
4	appreciate, appreciation	4	ap pree' she-ate, ap pree'-she-a shun
5	pecan	5	pe-căn', not pe-cȧn' (ȧ = ah)
6	travail	6	trăv'-ayl
7	radiator	7	ray' dee-ay-ter, not răd'-ee ay-ter
8	comparable	8	com' per-a ble, not com par'-able
9	illustrate	9	il'-lis trate, not il luss'-trate
10	orgy	10	or'-jee not or' gee (*g* as in girl)
11	often	11	offen, not off-ten
12	coupé	12	coo-pay' not cōōp
13	coupon	13	koo'-pon, not kyoo'-pon
14	exquisite	14	eks' kwiz it
15	pomegranates	15	pum-gran'-its
16	vanilla	16	va nil' la, not vi nel'-la
17	romance	17	ro-mance', not ro' mance
18	secretive	18	se-cree' tiv, not see'-cre tiv
19	dirigible	19	dir' ij ible, not di rij' ible
20	scourge	20	skûrj
21	clandestine	21	clan-dess' tin, not clan'-di-styne
22	posthumous	22	poss'-chu miss
23	gaol	23	jale
24	saga	24	sȧga (ȧ as in *father*)
25	harass	25	harris preferable to ha rass'

Your score

If your score in this group was an improvement however slight, over Group II, you are developing a definite faculty for correct pronunciation

Group IV (Par 18)

	Word		*Pronunciation*
1	traverse	1	tra' vurss not tra vurss'
2	absolutely	2	ab so-loot lee
3	isolate	3	eye' so-late not iss'-o-late
4	positively	4	poz' i tiv lee
5	bicycle	5	bye' sickle
6	direct	6	dĭ rect', not dye'-rect
7	poniard	7	pon' yerd
8	vineyard	8	vĭn' yerd
9	ignominy	9	ig' no-minny
10	ignominious	10	ig no-min'-ee uss
11	impious	11	im' pee-uss
12	peculiarity	12	pe-kyool'-ee-ăr i tee
13	era	13	ee' ra
14	enigma	14	e-nig' ma
15	amateur	15	am' a-cher or am' a tur
16	caricature	16	car' i-ca-cher, not car ic' a cher
17	perfunctory	17	per funk' ter-ee
18	clique	18	cleek not click
19	divan	19	dye' van
20	irony	20	eye ron-ee not eye-er nee
21	strength length	21	strĕnkth lĕnkth not strĕnth lĕnth

Word	*Pronunciation*
22 width	22 widd th, not with
23 culinary	23 cyoo' li nerry
24 grimy	24 grye'-mee
25 panacea	25 pan a-see'-a

Your score

CHAPTER VIII

How to Say It

Notes on the Pronunciation of Certain Interesting Words

ABDOMEN For a time authorities tore their hair and gnashed their teeth when they heard this word accented on the first syllable (ab'domen) Most of us call it *stomach*, which everyone pronounces the same despite the odd spelling The stomach is, admittedly, the *internal* organ, and when we use the word we generally have in mind the *external* surface which is properly the *abdomen*, or *belly* only the latter word sounds vulgar to those of us who possess tender and easily offended ears The class of people most frequently using the word *abdomen* would of course be physicians, and most mediocos I have listened to accent the word the way the professors call incorrect. One dictionary at least the Fifth Edition of the Merriam Webster now accepts *ab'domen* as second choice listing *abdo'men* as first but it is apparent that *ab'domen* is the more popular form and will doubtless eventually be recognized as such

ABSOLUTELY Except for emphasis, the accent falls on the first syllable (ab'solutely) The same rule applies to *positively* (pos'itively)

ABSORB Hiss the S, don't buzz it Ditto for *absurd*

ACCLIMATE Ac kly'-mit is still the more popular form, though ac'-cli mayt is offering some competition

ADVERTISEMENT Ad-ver'-tiz ment or ad-vertize'-ment They re equally good and don t let anyone tell you otherwise

APRICOT Ăp' ri-cot is more popular, though some dictionaries insist on ay' pri-cot

ATHLETICS Three syllables only, not four

AU REVOIR If you must use this silly and unnecessary form (good bye is good enough for most of us) pronounce it correctly O' Re-vwahr'

AWRY Aw-rye' *only!*

BECAUSE Buzz the S, don't hiss it

BONA FIDE Enough speakers silence the final E (bona fyed) to make it acceptable, though all authorities entreat you to add that extra syllable (bona fy'dee)

BOUQUET Let the first syllable sound as if you're trying to frighten the pesky kid next door (boo!)

BROOCH proves that spelling is no criterion Call it a *broach*

CHIC Identical with *sheik* in the best usage *Clique* rhymes *Shick* and *chick* have a faint taint of illiteracy

COMBATANT Bear down with all you ve got on the *com* skip lightly over the *bat*

DEBUT No reason to keep the uneuphonious Gallic flavor Anglicize it to de-byoo'

PANACEA Pan a see' a

PERFUME Accent either syllable

PERSPIRATION Press pi ration is bad stuff

PHTHISIC It means tuberculosis, and it's pronounced *tizik* so help me

POT POURRI You have to go the whole hog on this Frenchy term poe'-poo' ree'

PREFACE Noun or verb stress the *pref*

PRIMA FACIE It s a handy legal term, and even the lawyers pronounce it correctly pry'ma fay' she

QUAY Hold on tight, because *Kee* is the only way to say it.

REMONSTRATE It s re-mon'-strate even though it s dem'-on strate

ROBUST Those who know rhyme it with ' Go bust'!

RIBALD Short I rib' ld

SECRETIVE The pronunciation of *secret* tempts many speakers to accent the first syllable of *secretive*, but the authorities demand, and most skilled speakers concur in, se-cree' tive

SENILE This is an exception to the usual practice of shortening the I in the ILE ending See' nyle is the popular form though you ll be able to find a dictionary to back you up on seen' ill senn' il or senn'-yle

STRENGTH Here as also in *length* the G should be pronounced and with almost the same sound as you would ordinarily give to a K (strenkth lenkth)

SUITE With that E at the end we ve got to say *sweet*

'*SUPERB* If you really think you can get away with

syoo perb′, go ahead and try it But don't complain when you get into trouble

TACITURN The C is soft tass′-i-turn

THYME Squelch the H *time*

USURP Buzz the S, don't hiss it.

VAGARY Accent the second, not the first, syllable

VICTUALS It doesn't look like it, but everyone knows that this is just plain *vittles*

VITAMIN Yes some people do say vĭt a min, though I haven t yet figured out why

ZOOLOGY Because of the shortened form, zoo, we're tempted to call it *zoo*-ol′-o gy, but the experts say it's *zoe*-ol′-o gy

ZWIEBACK Babies love it, all mothers use it, but no one quite knows what to call it Webster's sug gests any of the following tsvee′-bahk, tswee′-bahk, swye′-back zwye′ back, or zwee′-back Take your choice

Section IV

GRAMMAR AND CORRECT USAGE

CHAPTER I

Exactly What Is Grammar?

In considering the use of grammar as a corrective of what are called 'ungrammatical expressions it must be borne in mind that the rules of grammar have no value except as statements of facts what ever is in general use in a language is for that very reason grammatically correct.

—Henry Sweet *New English Grammar* Vol I [1]

Most of us remember grammar as a high school subject full of big and incomprehensible terms, and having no discernible similarity to real life A few of us, lucky possessors of a well-developed language sense were able to see beneath the austere labels of case, tense, voice, and mood to the underlying basis of every-day speech patterns We were able to do that, usually, in spite of our teachers, not because of them For until very recently grammar was almost universally taught as if it were an iron stayed corset which held language in a relentless grip rather than (as now handled in some modern schools by some enlightened teachers) as the science of living language conforming, like an old and comfortable pair of shoes, to the shape of that which gives it its function and its purpose

[1] Oxford University Press.

Those of us who were good grammar students—do we still remember the meaning and use of such terms as *predicate nominative, subject of the infinitive, appositive, direct address, noun clause, expletive?* Did we as students, realize the value of these names as anything more than identifying symbols to be regurgitated for our teachers on examination papers? Did we realize for even one clairvoyant moment, that grammar was as much related to life as biology, or physics or chemistry? Did we ever manage to pull aside the befogging curtains and see the subject as an attempt to give logical explanation to one of the most miraculous phenomena of human life communication by the proper juxtaposition of syllables? I doubt that we did I doubt that the majority of grammar teachers in our schools today do

When I took a course some years ago at Columbia University with that marvelous and human teacher, Mrs Janet Rankin Aiken I myself was led for the first time to see grammar as a truly vital aspect of human affairs Mrs Aiken pointed out that the grammatical skill exhibited by human beings even the most untutored of them, was simply prodigious A person speaks his mind only on his thoughts (Mrs Aiken explained), and yet manages without any conscious effort to keep enough control over his tenses and subjects and predicates and phrases and clauses to make himself perfectly intelligible to those who are listening to him

This phenomenon is the key to the purpose of grammar Grammar is in a sense only the arbitrary system of names given to those word relationships used by

the majority of speakers Grammar is *not* a code of unchangeable laws to which effective speakers must conform, on the contrary, grammar gradually changes according as the habits of effective speakers change Grammar follows the living language of the people, not the other way around Indeed, the only fixed grammar in existence is that of a dead language like Latin The Latin your grandfather learned in school is identical with the Latin your grandson will learn (if he is forced to learn Latin—probably he won't be), because the only time a language becomes static is when it has died English is far from dead A very few out of the great number of changes in English grammar will serve to make this point clear In the late seventeenth century, it was good grammar to say *you wasn't* Today, of course, such an expression is naughty, naughty In Shakespeare's time, it was correct to use the double comparative or superlative (' the most unkindest cut of all') and the double negative. Today such uses are considered illiterate Fifty years ago, "It's *me*' or ' *Who* are you speaking to was very bad grammar Today, as studies by that noted professor of English at Wisconsin University, the late Sterling Andrus Leonard have proved, these expressions are considered as correct and established usages by the majority of educators in the country (Mrs Aiken states bluntly that she has completely expunged the word *whom* from her speaking vocabulary) Once *healthy* and *healthful* and *further* and *farther* were considered words with definite differences of meaning Today they are almost inter-

irritate your hearers, stilted and over formalized speech will actively exasperate and alienate them

There are, in the last analysis, three types of grammar

a illiterate
b informal
c ostentatious

The first and third are violent extremes, the second, the golden mean Informal grammar is correct and established it accurately reflects the speech habits of such people as business executives, college professors government officials editors lecturers, linguists Illiterate grammar is full of flagrant violations of good speech it is the type of language used by the generality of uneducated, ineffective speakers Ostentatious grammar is meticulous stilted, refined to the point of sterility, it is characteristic of such theatrical personalities as a self-conscious college sophomore, a snobbish clubwoman, a pompous English teacher, a self important actor or actress

Under illiterate grammar might be listed expressions like the following

1 Lay down to sleep
2 I seen
3 That there woman
4 Them roses
5 Between you and I
6 Ain t
7 I won t do it no more

Informal but established grammar may contain expressions which are apparent violations of syntax, such as

1 It is *me*
2 *Who* are you waiting for?
3 If I *was* rich
4 *Will* you see me tonight?
5 I want him *to at least try*
6 If *anyone* objects, let *them* step forward

And ostentatious grammar makes a fetish of expressions like these

1 It is *I*
2 *To whom* do you refer?
3 *Shall* you answer the letter?
4 One usually obeys *one's* impulses
5 You may invite *whomever* you like
6 None of them *is* ready

the sentences above, in Section B, these words are *arms, faith,* and *hand*

Does it seem easy enough so far? Try filling in the following sentences using *lay laying lays,* or *lie, lying lies*

1 Have you been awake all night?
2 Where did you the dishcloth?
3 Please your baby on the table
4 We like to down for a nap after dinner
5 Have you been the goods on the shelf properly?
6 He will down the law
7 Do quietly
8 She flat on the pillow

You undoubtedly got over that hurdle with no difficulty, and are possibly wondering why *lay* and *lie* are considered so confusing The confusion starts when we get into the past tenses Note this

Present Tense	*Past Tense*
1 lie	*lay*
2 lay	*laid*

The present tense of one verb is identical with the past tense of the other!

These sentences, *all in the past tense,* will get you accustomed to the apparent contradiction

1 lying 2. lay 3 lay 4 lie 5 laying 6 lay 7 lie 8 lies

Yesterday he *lay* asleep all day
This morning we *laid* the blankets away in camphor
She *lay* down, before you came, for a nap
He *laid* the money on the table

If you think you have control of the past tense, fill in the blanks below with *lay* (past tense of *lie*) or *laid* (past tense of *lay*)

1 Before the boat docked, we   on the deck sunning ourselves
2 He   quietly on his back all morning
3 She   the baby tenderly in its bassinet.
4 She   her fears to rest
5 They   the body into the grave
6 The sword   his face open from ear to neck
7 The wounded man   patiently waiting for the ambulance to arrive
8 The boy   snoozing on the sofa

Wait—your troubles aren t over There is a *perfect* tense for each of these verbs

Present	*Past*	*Perfect*
lie	*lay*	has have or had *lain*
lay	*laid*	has have or had *laid*

Try these Use any of the forms we have discussed in this chapter

1 lay 2. lay 3 laid 4 laid 5 laid 6 laid 7 lay 8 lay

1 His genius has ______ dormant for years
2 His genius ______ dormant for years
3 His genius is ______ dormant.
4 His genius ______ dormant
5 Please ______ down
6 I have ______ the baby in its crib
7 Please ______ the baby down
8 Have you ______ away your woolens?
9 We have ______ in hiding all month
10 ______ on its side, the child was able to breathe better
11 Yesterday, she ______ asleep for several hours
12 Did you ______ awake all night?

lie—lay—lain
lay—laid—laid

1 lain 2. lay 3 lying 4 lies 5 lie 6 laid 7 lay 8 laid 9 lain 10 lying 11 lay 12. lie

CHAPTER IV

Second Sin

> Grammar is seen to be not something final and static but merely the organized description or codification of the actual speech habits of educated men If these habits change grammar itself changes and textbooks must follow suit. To preserve in our textbooks requirements no longer followed by the best current speakers is not grammatical but ungrammatical It makes of grammar not a science but a dogma
>
> —Sterling A. Leonard in Marckwardt and Walcott, *Facts about Current English Usage* [1]

If you have been able to conquer the *lay* and *lie* problem, you will find this new situation comparatively simple The problem on hand is Shall we say

"Germany's problem is different *than* ours " or
"Germany's problem is different *from* ours ?

The practice followed by the majority of educated speakers and writers is invariably to follow the adjective *different*, the adverb *differently*, and the verb, *differ* with the preposition, *from* Traditional grammar books maintain that the use of *than* in these construc

[1] National Council of Teachers of English.

tions is a heinous error Such a statement is both inaccurate and unduly puristic For enough eminent writers of the past (including Shakespeare) have shown a partiality toward *different than* to make so bald a ukase somewhat unscientific The Oxford dictionary listed *different than* as literary English from 1665 to 1844 Professor Sterling Andrus Leonard in the monograph he wrote for the National Council of Teachers of English, points out that 15 per cent of the judges he queried considered *different than* as correct formal usage, while about 50 per cent of them called it illiterate Of the judging groups the linguists gave it a far higher place than the business men Professor Leonard concludes "In short, where experts disagree so widely, it will be unsafe for others to be dogmatic about the standing of this expression"

For a time, you may find it confusing to adjust yourself to the modern and scientific concept of grammar, i e, that there are no hard and fast rules of syntax, and that whatever the majority of educated people say is, for that very reason, correct and acceptable English Considerable evidence will be brought to bear to prove that this scientific approach to grammar is that held by the leading educators and language scholars of the country As soon as your own philosophy of correct speech becomes attuned to this radical concept, you will be able to appreciate grammar as the vital and changing force in language that it is

The current status of *different than* as judged by investigation by scholars, is that it is still a disputable

and controversial usage While not necessarily illiterate, it does not enjoy enough popularity among cultivated speakers for it to be recommended in these pages

The Less Popular Usage	*The More Popular Usage*
He is different *than* I	He is different *from* me
	He differs *from* me in appearance
He works differently *than* I	He works differently *from* me
This is different *than* I expected	This is different *from* what I expected

Fill in the proper preposition

1 Her face is different Helen s
2 She plays differently the way she used to
3 We differ them in language and customs
4 Why do you try to be so different everybody else?

> The verb *differ* is followed by *with* in respect to opinion
> I differ *with* him on that question
> She differed *with* me about the date of her marriage

1 from 2 from 3 from 4 from 5 from

CHAPTER V

Third Sin

What is good usage? Good usage according to George Campbell an eighteenth-century gramma rian is that usage which is *current national* and *reputable* To Campbell *reputable* meant whatever modes of speech are authorized as good by the writings of a great number if not the majority of celebrated authors'

—George P Wilson *A Guide to Better English* [1]

"Between you and I" is a particularly notorious lapse from cultivated diction The word *me*, it seems, has gained through the years an unsavory reputation It appears to have an indefinable and subtle aura of im morality which makes some speakers shun it—for emotional reasons only Or perhaps our primary school teachers are at the root of this maligning of a harmless and innocent word In the grades we were threatened with hell fire if we failed to use the correct form of the pronoun in expressions like *It is I*, *Was it I?*, *It will be I who will help you*, etc etc

That *me* should therefore have begun to seem like a step-son and a grammatical leper is not hard to under stand That we should then carry a situation to its logical extreme and say *Between you and I*, *For Mary and I Everyone except I*, etc is also perfectly human In

[1] F S. Crofts and Company

deed, it is only the genius of language and that excellent intuitive sense of grammar which we all possess which prevented us from going the whole hog and falling prey to *Give it to I*, *He saw I*, *It was sent for I*, etc

The grammatical rule that governs these usages is simplicity itself *To*, *for*, *between*, *except*, *but* and other similar words are *prepositions* Prepositions require what we call the objective case of the pronoun To present this graphically, we might make use of the following chart

Prepositions	*Objective Pronouns*
between	me
to	you
for	him
with	her
against	us
before	them
after	
except	
but	
like	
of	

Of course, looking at grammar from a radical or scientific rather than a traditional point of view, the rule itself is no criterion of what should be used But inasmuch as the rule in this instance is not at all at variance with popular educated usage the effective speaker will in all cases follow a *preposition* with an *objective pronoun* For example

Between you and *me*, he is an incorrigible liar
Everyone *but him* has filled out a questionnaire
It was sent *for* Margery and *me*
All *but him* have fled

The famous line of poetry 'Whence all *but he* had fled may come to mind This arresting violation of traditional and popular usage will have to be put down to poetic license, to the poet's ear *he* simply sounded better than *him*

Try these sentences, checking the correct pronoun in each case

1 That is a matter to be settled between the insurance company and (we, us)
2 Between you and (I, me) I don t think he's telling the truth
3 Do it for your country and (I me)
4 Would you like to take a walk with John and (I me)?
5 Go in before (her she)
6 They're all here except (he, him)
7 Everyone but (he, him) is willing
8 Try to be more like (we, us)

> Pronouns to be used after prepositions
> *me you him, her*
> *us them*

1 us 2 me 3 me 4 me 5 her 6 him 7 him 8 us

CHAPTER VI

Fourth Sin

Not one of the classic writers of English measures up to the grammarian's standard in his writing It is pitifully easy to catch Milton nodding or to find the Great Panjandrum out Not a single one of the great authors of English literature chose to make or perhaps was able to make his language free from errors in grammar

—Janet Rankin Aiken *Commonsense Grammar* [1]

Either and *neither*, as pronouns, require *singular* verbs—not because grammatical syntax says so, but because the majority of speakers of English use the singular verb with these words Thus '*Either* John or Mary *are* here is incorrect solely because it is rarely heard on the tongue of a skilful speaker '*Neither* George nor Dorothy *have* arrived" is wrong for the same reason

The rule that a singular goes with singular while perfectly logical and reasonable, does not necessarily carry through in all phases of the language Nothing would be nicer than a perfectly logical and uniform language but languages are an offshoot of human living, and until humans and life become logical and uniform you cannot expect language to follow suit (Indeed the

[1] Thomas Y Crowell Company

only uniform tongues in existence are Esperanto and the other synthetic languages These artificial systems for communication are uniform logical—and dull! For it is the illogicality of a language which makes it so rich and interesting and versatile Of all languages English is perhaps the most illogical—and also the richest and most effective) Notice how in the following sentences all of which are accepted as correct English, the plural and singular are mixed

Many a *man* will fight for his homeland
A lot of people *are* here
The *family are* coming
If any*one* is dissatisfied let *them* say so
Every*one* raised *their voice* in disapproval
None are missing

So to return to *either* and *neither* the fact that we follow these pronouns with a singular verb is due to the *popularity*, not the *reasonableness* of such a procedure Thus

Neither of the boys *has* returned
If either of the books *comes* in let me know

Try these sentences

1 (Has have) either of the bottles been emptied?
2 Neither of your reasons (is are) true
3 If either of the notes (falls, fall) due, pay (it, them)

1 has 2, is 3 falls, it

When *either* or and *neither* *nor* are used as conjunctions, the nearer noun supposedly governs the verb

Either John or *the girls have* taken care of it
Neither the men nor *my wife has* arrived
Has either *George* or my cousins come in?
Neither you nor *I am* capable of finishing the work

Now, as a matter of record, the latter sentences are good examples of a grammatical impasse They are syntactically correct and are used by educated speakers in preference to

Either John or *the girls has* taken care of it.
Neither the men nor *my wife have* arrived
Have either *George* or my cousins come in?
Neither you nor *I are* capable of finishing the work.

But their awkwardness is apparent hence the best way of rendering these sentences is

Either John has taken care of it, or the girls have
The men have not arrived nor has my wife
Has George come in, or have my cousins?
I am not capable of finishing the work nor are you

CHAPTER VII

Fifth Sin

The final common error which you will hear from speakers who are otherwise careful of their language is something like this

> One of us *are* coming
> Each of us *have* a duty to perform
> One of the men *were* present.
> One of my sisters *are* pregnant.

The mistake is an honest one In the speaker's mind is the feeling that the noun nearest the verb governs the number (i e, singular or plural) of that verb They think

us (we) are
us (we) have
men were
sisters are

Now this is the very height of logicality In ninety nine cases out of a hundred the nearest noun does govern the number of the verb That in these isolated instances it does not, shows how fascinatingly illogical our language is

Nothing would be more pleasant than to report that such a sensible usage is widespread enough to be considered acceptable Unfortunately, the facts indicate otherwise. Most educated speakers have mastered the complicated pattern of prepositional phrases (*of us, of the men, of my sisters*) and have trained themselves, or been trained in school, to look beyond the phrase for the grammatical subject of the verb They think as follows

One ~~of us~~ is coming
Each ~~of us~~ has a duty to perform
One ~~of the men~~ was present
One ~~of my sisters~~ is pregnant

As this is the popular and established pattern of speech in this type of construction, we have no choice but to fall in line In grammar, as in pronunciation, effective speech is popular speech, inclining neither toward illiteracy on the one hand, nor pedantry on the other A little practice will give you enough skill so that you will not stumble over the grammatical point in question Try these

1 One of the boys (is are) my brother
2 Every one of the men (is, are) satisfied
3 Each of your pencils (has, have) a broken point
4 One of the books (has have) fallen down
5 One of the characters (enters enter) the scene

You have of course checked the first choice in each of the drill sentences above (Have you? Go over them and make sure)

Notice, however, that the word *none* is not considered a singular The sentence

None of my books *are* any good

is correct, popular, and grammatically defensible. *None* does *not* mean *not one* it is *not* a contraction of *no one* *None* is a pronoun that is either singular or plural depending on the thought of the speaker Though newspaper style generally employs *none* with a singular verb (none is none has none arrives, none was etc), the plural construction with this pronoun is far more popular in speech The sentences in column *A* are suggested as more effective than those in column *B*

A	*B*
1 None of the men *are* working	1 None of the men *is* working
2 None of the pages *have* been checked	2 None of the pages *has* been checked
3 None of your shoes *fit*	3 None of your shoes *fits*

Note that when *none* accompanies a singular phrase (none of the work none of the butter none of the fear, etc.), a singular verb is of course used, as follows

1 None of the work *is* finished
2. None of the butter *has* melted
3 None of the fear *has* vanished

CHAPTER VIII

Grammar Gets Hard Boiled

If Mr Gallup were to ask five hundred representative Americans what kind of people, in their opinion, spoke absolutely perfect grammar, the answers he would receive would doubtless prove illuminating *English teachers, college professors, social secretaries, Schrafft hostesses, Hollywood actresses, woman s club lecturers, lady editors,* and *radio commentators* would certainly appear high on their lists *Tool and die makers, aviators, government officials, farmers, skilled mechanics Congressmen, doctors and dentists,* and *staff sergeants* would surely be suggested only by the facetious

Does that mean that perfect grammar has become sissyish' ? Would it be accurate to conclude that only the over sophisticated have any affection for correct speech, and that the average earthy, productive American speaks a language which is dismally and hopelessly untutored? Are we a nation of illiterates? Perhaps there was a time in America when you could divide the population into two classes those who were educated and spoke with so-called faultless grammar, and those who had not been permitted to taste the benefits of education and hence spoke a kind of language flaming with frequent and violent breaches of accepted good usage Today, however such a clear-cut division can

by no stretch of the imagination be made Universal compulsory education in the United States so nearly lives up to its name, illiteracy has dropped to so low a level, and the radio, talking pictures, free lending librar ies and cheap newspapers and magazines have had a beneficial effect on the speech of so many citizens that the grammar of most of us has reached an overall standard of purity that would certainly have delighted the heart of a pedagogue of the early 1800 s Except under unusual circumstances, the reader will have diffi culty finding among his acquaintances more than one or two speakers who generally use double negatives, say *set* for *sit* *brung* for *brought*, *growed* for *grew*, or are in corrigibly addicted to that notorious token of illiteracy, "ain t"

In a sense, then, we have here a contradiction—or at least a fascinating paradox Most of us feel that only a few types of odd personalities speak impeccable gram mar yet a little close observation on our part will prove to us that the users of noticeably incorrect gram mar belong to a truly rare and vanishing genus of American If, with minor exceptions we generally speak a fair and adequate grammar why cannot we go a little further and speak genuinely correct grammar?

Is there something wrong with us?

Is there something wrong with grammar?

Or have we possibly been nourishing a false concept of what correct grammar is?

A professor at a western university, Dr Sterling Andrus Leonard, recently set out to discover scientifi

cally, the answers to these questions Under the sponsorship of the National Council of Teachers of English, he set about obtaining what he called a "consensus of expert opinion" about controversial questions of grammatical usage Selecting 230 expressions "of whose standing there might be some question," he mailed a questionnaire to 231 judges These judges were

30 linguistic specialists
30 well known editors
22 established authors
19 business executives
50 college teachers of English
50 school teachers of English
30 speech teachers

These experts who represented a diverse and very capable cross section of American life, were asked to indicate what to their minds was the standing of each of the controversial expressions "Score, please,' they were told, "according to your observation of what is actual usage rather than your opinion of what usage should be '

Here, then, was a wonderful test of American usage—a true laboratory test to be freed theoretically, of sub jective reactions and ethical considerations Obviously, Dr Leonard was totally uninterested in what grammar books preached about correct usage or what the judges thought *ought* to be correct usage His one concern was to discover what the majority of educated American

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speakers and writers were actually doing with their language

No one except the purists and precisians (and these gentlemen have been losing considerable caste since 1925) would argue with Dr Leonard s philosophy, to wit, that what most of the skilful speakers say is good usage, contrary or not to ancient and academic rules of grammar

The results of this questionnaire are most interesting Thirty-eight of the 230 items were rated almost unanimously as illiterate usages Among these, were such naughty expressions as [1]

> I haven t *hardly* any money
> The kitten mews whenever it *wants in*
> All came except *she*
> My Uncle John *he* told me a story
> I must go and *lay* down
> I *have drank* all my milk
> *That there* rooster is a fighter
> You *was* mistaken about that John
> Just *set* down and rest awhile

This was much to be expected Your average high school freshman will tell you that such expressions are bad ' grammar—they are the kinds of expressions which, when used by Sunday night comics draw hearty laughs from radio audiences

The revolutionary aspect of the Leonard study con

[1] *Facts about Current English Usage* National Council of Teachers of English

cerns those expressions which a majority of the judges considered established, correct, and fully acceptable English One hundred five, or close to fifty per cent of the test items, were so rated Let us glance at some of them [2]

1 *None* of them *are* here (What, can *none* be considered a plural? Most of us will be glad to hear that!)
2 I felt I could walk no *further* (Purists insist on *farther*)
3 We will *try and get* it (How our grade teachers suffered to make us use *try to get*, though they probably didn t bother too much about it in their own non scholastic speech habits)
4 I've absolutely *got* to go (So *got* does not mean *obtained*, exclusively!)
5 We can expect the commission *to at least protect* our interests (Oh oh —the split infinitive. Was there ever a more heinous error?)
6 You'd better go *slow* (How newspapers have ranted against this!)
7 There are some *nice* people around here (Precisians claim *nice* means only one thing—*exact*)
8 *Will* you be at the Brown's this evening? (By strict grammatical rules, *shall* is the proper ' word in this construction because shall would be used in the answer, i e I *shall* be at the Brown's this evening You have never heard of such a rule? Good Very

[2] *Ibid.*

few of our best speakers have, or lose any sleep over their ignorance)

9 If it *wasn't* for football, school life would be dull (What, such little respect for the subjunctive?)

10 We *only* had one left (Self-conscious speakers try desperately to remember to say We had *only* one left.)

11 This room is *awfully* cold (What jibes we've had to hear for using this picturesque and perfectly logical expression)

12 It is *me* (We all know it s "wrong," but we all say it)

13 *Who* are you looking for? (Language students agree that *whom* will eventually disappear from the language)

14 *Can* I be excused from class? (How often teacher rapped our knuckles for using *can* instead of *may!*)

15 *Everyone* was here, but *they* all went home early (Grammar says *everyone* is singular, logic claims it is a plural Why not be logical?)

(When the Leonard report was published, abuse and ridicule were heaped on the professor s head by newspaper editorials throughout the country, for a deep and unquestioning reverence for hidebound rules of grammar has been characteristic of our linguistic thinking for decades)

Of the two hundred thirty expressions, eighty five are unaccounted for On these there was not enough agreement among the experts to permit Dr Leonard to label them either as *established* or as *illiterate*

Unfortunately, Dr Leonard lost his life by drowning

before he could carry out the next logical step of his project This was left to two other members of the association, Albert H Marckwardt and Fred G Walcott This step was to discover how prevalent among established and distinguished authors of the past was each of the expressions with which the Leonard questionnaire was concerned This check was made possible by systematic reference to the *Oxford Dictionary*, the Merriam Webster *International Dictionary*, second edition, Jespersen's monumental *Modern English Grammar*, Hall s *English Usage*, and other volumes Marckwardt and Walcott stress that their work was purely scientific and objective that they were not trying to establish an apologia for the Leonard work that they expected to draw no conclusions from their findings Their one interest was to see how popular the two hundred thirty expressions were in the works of well-known authors But we may draw our own conclusions from the researches of Marckwardt and Walcott, which, very briefly, show the following

1 All but six of Leonard's established usages were found so frequently in the works of such authors as Shakespeare Macaulay, Pepys, Bunyan, Defoe Burke and Sheridan—literary giants all—that one is forced to consider them perfectly acceptable and literary English The six exceptions appear in such a way that they may be considered 'colloquial —i e, acceptable in informal speech, and not by any means incorrect

CHAPTER IX

Test Your Grammar

Here are two yardsticks by which you can measure your own grammatical ability In the elementary test, a score of 90 per cent or better will indicate to you that your speech is free of the gross errors which are a token of illiteracy In the advanced test, a score of 80 per cent or more will signify a better than average grasp of the fundamentals of effective speech In checking your choices in both tests, *be guided solely by what you generally say or would be inclined to say*, not by what you believe to be correct

Elementary Test

(Credit 3% for each correct choice)

1 You (was were) not present at last night's meeting
2 (Them, those) hats are very becoming
3 I (seen saw) an interesting sight yesterday
4 She gave Mary and (I, me) some candy
5 Crazy people speak to (themselves, theirselves)
6 We (can can t) hardly hear him
7 We won t go there (any, no) more
8 He must (of have) walked around the block ten times

Elementary Test 1 were 2 those 3 saw 4 me 5 themselves 6 can 7 any 8 have

9 Have you (et, eaten) all the watermelon?
10 I (stood, stayed) at the farm all summer
11 He took my best pencil (off of, from) me
12 We (done did) all we had to
13 (Leave, let) me do it for you
14 (This here, this) book is the one I need
15 He (don t, doesn t) do anything I ask him to
16 We work (good, well) together
17 Did you (learn, teach) him how to skate?
18 We want you and (she, her) to go
19 She (hadn't ought to, shouldn t have) done it.
20 We (began, begun) early and finished early
21 Give it to (us, we) girls
22 (We, us) boys are going out tonight
23 What kind (of a of) book do you like?
24 The dog licked (its, it s) chops
25 He is (happier, more happier) because of what happened
26 Have you (drank, drunk) your milk?
27 (Set, sit) down for a few minutes
28 The sun has (rose risen)
29 He (ain't, isn t) my friend any more
30 Don t (ever, never) do that to me
31 My father and brother (are is) coming later
32 The man (drowned, drownded) before we could save him

9 eaten 10 stayed 11 from 12 did 13 let 14 this 15 doesn t 16 well 17 teach 18 her 19 shouldn t have 20 began 21 us 22 we 23 of 24 its 25 happier 26 drunk 27 sit 28 risen 29 isn t 30 ever 31 are 32 drowned

CHAPTER X

Words Misused and Confused

1 Principle—Principal

Rule A *principle* is a rule, a law, or a doctrine Life operates by natural *principles* A man of *principle* fears no criticism *Principal* means chief, main, or leading The *principal* means of winning the war is by offensive action Coffee is one of the *principal* products of Brazil The *principal* of a school is the chief, or head man

Drill 1 We drove down the street of the city

2 I do not understand the of gravity

3 What is your objection to my plan?

4 A meeting of the stockholders was called

5 The on which the store was founded has not changed in fifty years

2 Effect—Affect

Rule *Effect* means *result* as the *effect* of weather on the nerves To *affect* is to change or influence

(1) 1 principal 2. principle 3 principal 4 principal 5 principle

as, How does the weather *affect* you? To *effect*, as a verb, is to cause, or bring about, as, Will the doctor *effect* a cure?

Drill 1 Has the war your business?

2 What has been the of the war on your business?

3 One of price rises has been to cut down demand

4 We shall try to a more rapid completion of our tasks

5 Bad upbringing can a child s complete life, this is usually an adverse one

3 Credulous—Credible

Rule A person who is willing to believe is *credulous* A fact or account that can be believed is *credible* The negatives are *incredulous* and *incredible*

Drill 1 You are too can you not distinguish fact from fancy?

2 I believe that is the truth, at least, it's a perfectly story

3 He stared at the strange sight refusing to believe his eyes

4 He told an story of his night s adventures

5 The climate at the Equator is hot

(2) 1 affected 2 effect 3 effect 4 effect 5 affect, effect
(3) 1 credulous 2. credible 3 incredulously 4 incredible 5 incredibly

4 Less—Fewer

Rule *Less* is singular It refers to anything in bulk, as *less* butter *less* hope, etc *Fewer* is plural and refers to individual things, as *fewer* books, *fewer* houses *fewer* people, *fewer* data (the plural of datum)

Drill 1 I have   money than you, but you have   pleasures

2   customers attended this sale than did the last one, though we had   merchandise at the other sale

3 Take   time and make   errors on the next example

5 Luxurious—Luxuriant

Rule That which is man made and expensive is *luxurious* That which grows richly or lushly is *luxuriant*

Drill 1 The tropics contain   vegetation

2 Her   black hair is the most beautiful I have ever seen

3 He owns a   yacht

4 Coral grows   on that reef

6 Uninterested—Disinterested

Rule *Uninterested* means not having one s interest piqued *Disinterested* means unbiased im partial unprejudiced You tell the salesman that you are *uninterested* in his wares but

(4) 1 less, fewer 2 fewer less 3 less fewer
(5) 1 luxuriant 2 luxuriant 3 luxurious 4 luxuriantly

you hope your case will be tried before a *disinterested*, not an *uninterested*, judge

Drill 1 As you are a (an) party, we shall let you settle our dispute

2 Don t look so , the play is not so boring as you seem to think

3 Try to arrive at a conclusion

7 *Alternative—Choice*

Rule An *alternative* is one of *two* things either of which must be chosen A *choice* is one of several things, with compulsion not necessarily implied

Drill 1 I must accept his offer I have no

2 I have three courses of action and cannot decide which to make

3 Life generally offers us two ; work or starve

8 *Barbaric—Barbarous*

Rule Something is *barbaric* which pertains to uncivilized people Something is *barbarous* which is done by a civilized person in a savage, uncivilized or cruel manner

Drill 1 The practices of the Nazis and Japs have shocked the world

2 In the South Sea Islands you can observe many customs

(6) 1 disinterested 2 uninterested 3 disinterested
(7) 1 alternative 2. choice 3 alternatives
(8) 1 barbarous 2 barbaric

3 Voodoo totem poles and animal worship are in character
4 Torture is a act

9 *Beside—Besides*

Rule *Beside* means *next to* *Besides* means *in addition to*

Drill 1 Sit me
2 He sat the river
3 , he is a notorious liar
4 Jack, Roy also works for us

10 *Capital—Capitol*

Rule The *Capitol* or legislative building is situated in the *capital* of a state or nation

Drill 1 Washington is the of the United States
2 The Senator met his wife on the steps of the
3 When was the corner stone of the laid?

11 *Desirable—Desirous*

Rule That which one wants is *desirable* A person who desires something is *desirous*

Drill 1 Money is

(8) 3 barbaric 4 barbarous
(9) 1 beside 2 beside 3 besides 4 besides
(10) 1 capital 2 Capitol 3 Capitol
(11) 1 desirable

2 Men have always been of money

3 Good food is for building health

4 Men are of improving their station in life

12 Contemptible—Contemptuous

Rule You feel *contemptuous* of *contemptible* people or things

Drill 1 Do not act so or no one will have any faith in you

2 He spoke of his less fortunate friends

3 Tom acted toward his brother (i e, as if he thought very little of him)

4 Tom acted toward his brother (and as a result, we thought very little of Tom)

5 Don t be of ignorance, for ignorance is not

13 Eldest—Oldest

Rule The *eldest* in a family is the first born The *oldest* is the one who has attained the most advanced age Thus, the *eldest* may also be the *oldest*, but the *oldest* need not be the *eldest*, for the *eldest* may have died

(11) 2 desirous 3 desirable 4 desirous
(12) 1 contemptibly 2. contemptuously 3 contemptuously 4 contemptibly 5 contemptuous contemptible
(13) No answers

14 Hanged—Hung

Rule People or objects which are suspended are *hung*. Pictures are *hung*, ropes are *hung* from trees, and John *hung* from the tree until we rescued him. Idiomatically, we say that a painter is or has been *hung* when his pictures appear in a gallery. A criminal who is put to death by hanging, is *hanged*. We *hung* the picture; we *hanged* the murderer.

Drill 1 They ______ the criminal at dawn.
2 At one time in our history, horse-thieves were ______.
3 The mob ______ the prisoner.
4 We ______ your coat in the hall.
5 Sam ______ from the roof in order to reach the open window.

15 Immoral—Unmoral

Rule When we call a person *immoral*, we imply that he violates our morals with a full realization of what he is doing. When we call someone *unmoral*, we imply that he has no moral judgment and cannot distinguish right from wrong.

16 Imply—Infer

Rule To *imply* is to hint or express indirectly. Only a person speaking or acting can *imply* any-

(14) 1 hanged 2 hanged 3 hanged 4 hung 5 hung
(15) No answers

thing To *infer* is to draw a conclusion Only a listener or watcher can *infer* anything The nouns are *implication* and *inference*

Drill 1 Your words that I am a liar

2 Do you from what he said that he dislikes you?

3 His actions that he does not know what he's doing

4 What can we draw from the facts he has presented to us?

5 I resent your that I cheated you

6 It is unfortunate that you have drawn the that I mistrust you

17 *Ingenious—Ingenuous*

Rule *Ingenious* means skilful, adroit, clever The noun is *ingenuity* *Ingenuous* means innocent, naive unsophisticated The noun is *ingenuousness*

Drill 1 Edison was an man

2 You are simply too if you believe he really has etchings to show you

3 The of the Japs cannot, alas be denied

4 Perhaps we can be accused of in believing that the Japs would prove a push-over

(16) 1 imply 2 infer 3 imply 4 inference 5 implication 6 inference

(17) 1 ingenious 2 ingenuous 3 ingenuity 4 ingenuousness

18 Prone—Supine

Rule Someone is lying *prone* when he is face down Face up, he is *supine*

Test Yourself

This quiz will show you how successfully you have mastered the contents of the chapter

1 New York is one of the (principle, principal) ports of the United States
2 What (affect, effect) did his refusal have on you?
3 He (effected affected) a rapid change of plan
4 He stared (incredibly, incredulously) at the strange animal
5 Please use (less, fewer) words in your next telegram
6 Flowers will grow (luxuriously, luxuriantly) in this rich soil
7 Let us submit our controversy to a (an) (unin terested disinterested) person
8 You have three (alternatives, choices) medicine, law, or teaching
9 It was Mussolini, I believe who initiated the (bar barous barbaric) custom of feeding great quantities of castor-oil to his unwilling prisoners
10 Stand (beside, besides) that chair
11 The dome on top of the (capital Capitol) is being painted black for the duration
12 That is a most (desirous desirable) location
13 His actions are (contemptuous, contemptible),

(18) No answers

they are beneath the consideration of honorable people

14 Have they (hung, hanged) the murderer?

15 Your (unmoral, immoral) acts shall be punished

16 Do you (imply, infer) from what he wrote that he will return the money to you?

17 Your words (imply, infer) that you do not expect to see her again

18 That is an (ingenious, ingenuous) method of attack, the enemy is certain to be deceived by it

19 It is hard to believe that a person of your age can show such childish (ingenuity, ingenuousness)

20 He was lying (prone, supine) his eyes staring blankly at the cloudless sky

Excellent Score	18–20 right
Creditable	15–17
Poor	fewer than 10 right

Answers to Test Yourself

1 principal
2 effect
3 effected
4 incredulously
5 fewer
6 luxuriantly
7 disinterested
8 choices
9 barbarous
10 beside
11 Capitol
12 desirable
13 contemptible
14 hanged
15 immoral
16 infer
17 imply
18 ingenious
19 ingenuousness
20 supine

℞

CHAPTER XI

For Good Grammar

A Restatement of Principles

Good grammar like good pronunciation, should be unostentatious—neither blatantly hyper-correct, nor flagrantly illiterate The effective speaker steers a safe middle course between pedantry, on the one hand and murder of his native tongue, on the other If you will cleanse your speech of any of the following faults which may reside in it, you will be in a position to feel perfectly safe in whatever you say

1 Double negatives (*Don t eat no more* etc)
2 Double comparatives (*More happier*, etc)
3 Misuse of *lay* and *lie*
4 *This here, that there, them there*, etc
5 Incorrect tenses (He *growed*, he *seen*, he *et*, he *brung*, etc)
6 *You was* and *you wasn t*
7 *Ain't*
8 Different *than*
9 Between you and *I*
10 Plural verbs with *either* and *neither* (Neither of the men *are* here etc)
11 Plural verbs with *one of* (One of the boys *are* absent.)

12 Negative with *hardly* (He *hasn't hardly* any money)
13 *But, except, like,* and other prepositions with *I, we, she, he, they* (But *we*, except *she*, give it to *we* girls, send it for Mary and *I*, etc)
14 *Good* as an adverb (Do it *good*)
15 Use of *leave* for *let* (*Leave* me do it)

On the other hand, do not speak like a pedant, unless you are one, and wish to impress that doubtful fact on all and sundry Don t let your grammar go high hat You can scare more people with a well aimed *whom* or a devastating "Was it *we*?" or "This is *she*, or an impressive *I who am your friend*" than Lon Chaney, Bela Lugosi and Boris Karloff rolled into one Don't ever try to impress people with your linguistic accomplishments by speaking impeccable grammar, by using the longest words in the dictionary, by affected pronunciations You do not gain power with words by striking awe to the hearts of your listeners

Bear in mind that there are two kinds of grammar *traditional*, which aims at the perpetuation of usages which conform to Latin syntax and to those principles of word patterns which were set by eighteenth-century scholars and *scientific* (to use Professor Charles Carpenter Fries s term), which adopts the experimental approach and considers correct all usages which are currently found in the speech and writing of educated people

The traditional concept views language as unchang

ing—what pleased the ears of our great grandfathers must not be deviated from, not one jot, by speakers of our modern day If it was good enough for Caesar and Cicero (for most of our syntax is based on Latin grammar), then any attempt to improve or simplify is heresy of the most dangerous sort

On the contrary, say our modern language scholars there is only *one* criterion of good English Do most educated people use an expression? If they do, that expression is accepted, established, and correct English, and if rules are violated, then the rules, not the speakers, are wrong

This modern philosophy is tersely summarized by the eminent linguist H C Wyld, in his *Elementary Lessons in English Grammar*,[1] as follows

> A grammar book does not attempt to teach people how they ought to speak but on the contrary unless it is a very bad or a very old work it merely states how *as a matter of fact certain people do speak* at the time at which it is written

The same thought is phrased in different words by the scholars Grattan and Gurrey in their excellent volume *Our Living Language* [2]

> The grammar of a language is not a list of rules imposed upon its speakers by scholastic authorities, but is a scientific record of the actual phenomena of that language written and spoken If any commu

[1] S E. Stechert & Co.

[2] Thomas Nelson and Sons.

nity habitually uses certain forms of speech these forms are part of the grammar of the speech of that community

There is no other sensible standard by which to judge correct grammar, and if it is feared that such a radical and revolutionary philosophy will result in the scuttling of all those musty grammar manuals which you and I struggled so patiently with in school, then—and this attitude is echoed by every modern grammarian—the quicker the manuals are scuttled the better it will be for everyone concerned

It may be argued that this is a dangerous way to live If enough people violate a law, shall we scrap the law? Or would it not be far safer and wiser to reprimand or discipline, or, if necessary jail the violators?

Well, for one thing, you cannot build enough jails to house all the violators of an unpopular law, as witness what happened when prohibition was in effect And for another, just as laws of government depend for their power on the consent of the governed, so also laws of grammar depend for their value on the universal consent of the speakers of the language

If you may be wondering whether this scientific approach to grammar may not eventually result in a slovenly and backwoods kind of language set your doubts at rest Modern English is the richest, most powerful language in the world And it gains its richness and power from its complete and contemptuous neglect of straightlaced rules and regulations If 'lawlessness and change were not the potent factors that

they are in shaping our native tongue we should all still be speaking the stilted and archaic language of Chaucer and Queen Elizabeth

So don't try to perfect" your grammar Keep it clean of illiteracies and you are speaking the best grammar in the world!

Section V

HOW TO BECOME A SKILFUL READER

CHAPTER I

So You Think You Can Read?

America is the most literate nation on the face of the earth. Nowhere else does the printed word reach so great a number, or have so marked an effect.

But that does not mean that all Americans are *skilful* readers. Skill in reading is a highly refined quality that involves many complex abilities. A skilful reader is a rapid reader. His eyes can skim over a page with great speed; his mind can grasp immediately and retain for long periods the facts and ideas in front of him. The skilful reader instinctively reacts to the mood and atmosphere which an author has created. For him a page of print does not contain individual words and sentences and paragraphs, but only information; and this information his mind, like a dry sponge, sops up without conscious effort.

Are you a skilful reader? Would you like to find out? The tests which follow offer you a yardstick by which to measure your ability, a mirror which will reflect your competence (or lack of it, perhaps) in three different kinds of reading.

Test I. Does Your Mind React Quickly to a Simple Thought?

This is the easiest of the tests and one on which a reader of average efficiency should make a high score

A letter from Corporal Charles Lewis dated Somewhere in Africa Oct 18 1942 and with money enclosed was received yesterday at the Defense Recreation Committee Center 99 Park Avenue by Mrs Julius Ochs Adler who was asked to buy tickets for a show soon to be opened as a birthday present for the soldier s wife Mrs Bressie Lewis

"The boys here read with envy of the recreational facilities afforded to service men in New York City,' Corporal Lewis wrote As a native New Yorker I can easily understand what New York can do I understand that 'The Pirate with Lynn Fontanne and Alfred Lunt is about to open My wife and myself being theatregoers would never miss any performance by these two

As a birthday present for my wife I would like to present her with a pair of tickets for this performance Although I realize that my request is not within your functions I would appreciate your accommodating me

"It seems ironical that the boys back in the States, near their families, should enjoy the benefits of organizations like yours and the USO while we in Africa who are far away from our families receive no benefits from all of your fine work '

An executive at USO headquarters here explained that authorization had not yet been obtained principally because of shipping difficulties to send any recreational workers and supplies to Africa but there are USO units now in sixty six ' offshore bases in

cluding Hawaii Alaska and the Caribbean area USO camp shows also have been sent to Northern Ireland and England

—*The New York Times* October 31, 1942

1	There are USO facilities in Africa	TRUE	FALSE
2	No newspapers ever reach the boys in Africa	TRUE	FALSE
3	The corporal sent money with his letter	TRUE	FALSE
4	The tickets were to be bought for a show which had not yet opened	TRUE	FALSE
5	The tickets were for the corporal s birthday	TRUE	FALSE
6	Corporal Lewis was born in New York	TRUE	FALSE
7	Corporal Lewis and his wife are admirers of Lunt and Fontanne	TRUE	FALSE
8	USO units are found in Alaska	TRUE	FALSE

In this test 6 correct choices shows a better than average ability to absorb and retain A score of 7 or 8 indicates reading skill of the highest order

Section III Can You Read Poetry?

Most difficult of all types of reading is poetry A rare and consummate skill is required for a thorough and immediate understanding of the language of a poem Robert Browning s famous 'Prospice is here used to

1 false 2 false 3 true 4 true 5 false 6 true 7 true 8 true

test your ability Read the poem as slowly and as often as you wish, but do not look at the test below it until you have finished

Get into the mood of the poem Shut everything else out of your mind Try to *feel* Browning s thoughts, *see* the images he draws for you Throw yourself wholeheartedly into what you read When you feel that you have mastered the selection, turn to the test. *Do not, under any circumstances, refer again to the poem*

PROSPICE

Fear death?—to feel the fog in my throat
  The mist in my face
When the snows begin and the blasts denote
  I am nearing the place
The power of the night the press of the storm
  The post of the foe
Where he stands the Arch Fear in a visible form
  Yet the strong man must go
For the journey is done and the summit attained
  And the barriers fall
Though a battle s to fight ere the guerdon be gained
  The reward of it *all*
I was ever a fighter so—one fight more
  The best and the last!
I would hate that death bandaged my eyes and for bore
  And bade me creep past.
No! let me taste the whole of it fare like my peers
  The heroes of old
Bear the brunt in a minute pay glad life s arrears
  Of pain darkness and cold

For sudden the worst turns the best to the brave,
The black minute s at end
And the elements rage the fiend voices that rave
Shall dwindle shall blend
Shall change shall become first a peace out of pain
Then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again
And with God be the rest!

1 *The poet fears death*	TRUE	FALSE
2 If he must die, he would like to do so quickly	TRUE	FALSE
3 He would like death to creep up on him secretly, so that he need not realize what is happening	TRUE	FALSE
4 If people have courage the most frightful things are quite tolerable	TRUE	FALSE
5 Death is a complete black end to everything	TRUE	FALSE

You may be very very proud of your ability if you have chosen correctly in four or five instances Even for the skilled reader of prose poetry is often a hard nut to crack and a score as low as two should not be discouraging

Do you think your reading can be improved? Here are some suggestions that should be helpful

1 false 2. true 3 false 4 true 5 false

1 Try for more rapid reading than that to which you are generally accustomed The more quickly you can read the more skilfully you are likely to read

2 Try to absorb a greater number of words with each eye span Have someone watch you as you read a page How often do your eyes move? A skilful reader can absorb an average line in two or three eye spans, a poor reader needs five or more

3 Try for greater concentration Is your mind 100 per cent involved in what you read? Does your attention ever wander? Are other things crowding out of your mind the facts on the page before you? Check up on yourself

4 Never, never, move your lips as you read If you are a 'lip reader consciously clamping your mouth shut while you read will eventually help you to overcome this unfortunate habit

5 Never read isolated words, but take in phrases thoughts, ideas

6 Start your improvement program on easy reading (children's books if necessary), gradually advancing to more difficult forms—non fiction semi technical reading poetry

Reading can be improved Three things are necessary desire, determination and loads and loads of practice

These points will be covered in detail in the chapters to follow

CHAPTER II

Speed Up!

It may possibly sound paradoxical that the speediest readers are the most skilful readers. Slowness, care and thoroughness have always been considered the highest of virtues and we have all admired the tenacious, plodding tortoise who got there ahead of the speedy hare. On the other hand it is logical to assume that what one can do well one can also do quickly. Scientific testing has established that those readers who can sprint through a selection absorb far more from what they read than those who struggle and plod.

The mediocre adult reader has a rate of about 250 words per minute. Professor Robert M. Bear, director of the Reading Clinic at Dartmouth College, points out that "after a brief period of self training," the average person "should be able to read between 400 and 600 words a minute." Dr Bear continues:[1]

> In the ten years that we have been helping Dartmouth students improve their reading I have seen few freshmen who read nearly as rapidly or efficiently as they should—and could after a little training. Year after year our reading classes start off at an average of around 230 words a minute and finish up a few weeks later at around 500 words a minute.

[1] *American Magazine*, September 1941

The chapters that follow aim to give you that period of self training which will permit you, if you are a slow reader, to double or even triple your present rate

First let us discover what that rate is Provide yourself with a timepiece that has a second hand When you come to the black arrow, note down the exact minute and second on the blank provided for that purpose Then continue reading at your usual rate, until you reach the second black arrow Again note the exact minute and second in the proper space

Ready?



Time at Starting
Min Sec.

One of the things that occasionally puzzle us about political thought is that while politicians are generally agreed that America doesn t trust New York, they seem to be equally convinced that New Yorkers make the best candidates for the Presidency We got to thinking about this after reading practically everywhere that Thomas E Dewey s election to the Governorship would be tantamount to nominating him for the White House in 1944 and we decided to look up the facts. Well it seems that in the last twenty Presidential elections there have been fifteen candidates in the race from New York twelve of them governors or ex governors Furthermore six of our Presidents were residents of this state at the time they were elected putting us even with Ohio and two ahead of Virginia. Our idea after considering these figures, is that while the nation probably

has no real affection for New York slickers, it gets a certain feeling of security out of being led by one of them The theory may be that anybody who has lived in New York for any length of time will presumably be crooked enough to deal on equal terms with any other government on earth We don t know, but we have a suspicion that Wendell Willkie made the greatest mistake of his life when he went back to Rushville, Indiana and disguised himself as a Hoosier schoolmaster instead of advertising his association with J P Morgan and the editor of *Fortune* If Dewey ever gets nominated for the Presi dency and uses his head he ll give the public Lucky Luciano and Cokey Flo Brown and forget all about that Sunday school choir in Owosso, Michigan

—*New Yorker* July 18 1942



Now, to determine your rate, subtract your starting time from your finishing time Record the difference Sec Calculate your rate from this table

TIME	RATE
15 seconds	1060 words per minute
20 "	795 "
25 "	636 "
30 "	530 "
35 "	456 "
40 "	399 "
45 "	352 "
50 "	318 "
55 "	288 "

Time	Rate
60 seconds	265 words per minute
1¼ minutes	212 "
1½ "	176 "
1¾ "	152 "
2 "	133 "
2¼ "	118 "
2½ "	106 "

The chances are very remote that you will find your rate either at the top or bottom of the scale To my knowledge no one can read at the rate of 1060 words per minute, and few readers are so slow as 106 words per minute Doubtless you will find your rate between 176 and 636 words per minute From the following table, deduce your skill

Words Per Minute	*Skill*
795 or more	Phenomenal
456 "	Excellent
318 "	Good
265 "	Average
212 or less	Poor

Whatever your rate of reading at the present time it can be materially increased before you have turned the last page of this section

Your first step is to determine to read more rapidly Dr Bear suggests [2]

[2] *Ibid.*

The fundamental rule for increasing reading speed is simply this *For five minutes every day for a month force yourself to read a little faster than is comfortable* Don t worry if occasionally you miss the exact meaning of a phrase sentence or even a paragraph Just keep plowing ahead grasping the main theme and letting the niceties of expression go hang

The next exercise will give you an opportunity of putting Dr Bear s suggestion into practice Again I shall offer you an excerpt, of the same length as the first one, from the *New Yorker s* "Talk of the Town" department Read it quickly—push yourself ahead just as fast as you can, no matter how uncomfortable it may feel Keep alert for the main ideas solely, if you do this exercise properly you will find your time cut by 10 to 20 per cent and you'll probably be so out of breath (mentally) when you've finished that you ll have to put the book down and take a walk around the block to recuperate As before, note your starting time at the first arrow, and again at the second one [3]

→ *Time at Starting*
Min Sec.

Cannon s Cars

A HAPPY man is George C Cannon of New Rochelle —happy at least, as far as circumventing gasoline rationing is concerned His solution is ridiculously simple He goes around in a 1905 Pope-Waverly electric Ready for instant use should the Pope-

[3] The following passage is reprinted from the *New Yorker* August 1 1942.

but, with a slight amount of practice, your comprehension is becoming capable of keeping up with your racing eyes To derive the most benefit from these exercises, keep pushing yourself along in high gear, foot jammed down hard on the accelerator

I

Fun House

LAST Sunday at dusk three people were strolling along Rockefeller Plaza—a knowledgeable New York lady and a pair of country cousins apparently As they approached the Time and Life Building famed Lucedifice the well informed lady said 'They call this the Time of Life Building—I don t know why

1 The day was a Monday b Saturday c. Sunday

2 How many people were involved? a 2 b 3 c 4

3 What time of day was it? a morning b afternoon c evening

II

Specialist

LADY stopped in at her favorite Madison Avenue hat shop and ordered a couple of dashing little numbers Now be sure you get the address right she told the girl Last time I bought a hat here you sent it to the wrong address and it was several days before

I 1 c 2 b 3 c

I got it' 'You ll positively get these hats to-morrow the girl said 'The saleslady that makes the mistakes is out sick.'

1 Articles being bought were a hats b dresses c shoes
2 One of the salesgirls a was dead b was sick c. had been fired

III

4 F

A PHYSICIAN we know making his leisurely way up to the Presbyterian Hospital by Fifth Avenue bus became interested in the conversation of two young ladies ahead of him I simply can t understand why the Army hasn t snapped him up long before this ' one of them said As I understand it, it s his eyes ' said the other She went on to retail such amazing symptoms of eye abnormality that our friend was tempted to interrupt her with some questions of his own It s as well he didn t, because it developed a moment later that they were talking about Super man

1 The doctor was traveling by a bus b taxi c. subway
2 Superman was rejected because of his a citizen ship b heart c eyes

II 1 a 2. b
III 1 a 2 c

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1 The doctor was traveling by a bus b taxi c subway

2 Superman was rejected because of his a citizenship b heart c eyes

II 1 a 2 b
III 1 a 2 c

VII

Guided Tour

THREE British naval officers whose ship had just put in at the Brooklyn Navy Yard hailed a taxi and asked to be taken over to Times Square They further requested since they were complete strangers to the city that the driver point out any interesting or significant landmarks O K the driver said However they drove in silence so far as the driver was concerned until they had crossed the river and headed uptown Then the cabman pointed with a flourish at a large building and said Gentlemen the Tombs! He drove them around the Tombs and then took them up to Times Square again in silence

1 The officers were a American b British c Chinese

2 The taxi-driver pointed out a Grant s Tomb b The Tombs c Times Square

VIII

Spartan Youth

AT the beginning of the summer session at one of our oldest and most conservative preparatory schools the dean got up in chapel to make an announcement of the gravest importance Because labor was being drained away by defense industries he said the boys would hereafter be expected to make their own beds and clean up their rooms A lad in the fourth row raised his hand 'Sir he said will it be all right if we employ our own maids?

VII 1 b 2 b

1 The educational institution was a a junior college b a preparatory school c a public school
2 Labor was being drained by a. the army b the navy c *defense industries*

IX

Counter Espionage

We have heard only one single story out of Hot Springs where the Japanese diplomats and their staffs were interned and this is it All the little chaps were quartered in the Homestead Hotel and naturally the Homestead people were somewhat apprehensive Sure enough one evening the fire-alarm sounded The signal board indicated a bedroom occupied by one of the Japs and guards, night watchmen and G men hopped upstairs They found the door They pounded on it for a while and then broke it down Inside stood a terrified Jap in nothing but shorts being thoroughly wetted down *by the automatic sprinkler system It turned out* that he had been rummaging through some old boot heels and had found some documents he thought it better to destroy So he had made a brisk little bon fire of them in the bathtub The sprinkler system had done the rest, acting promptly and patriotically

1 The locale of this story is a Hot Springs b Homestead Virginia c Washington D C
2 The documents had been found in a the bathtub b dresser drawers c boot heels

VIII 1 b 2. c
IX 1 a 2 c

CHAPTER IV

Your Eyes and How to Use Them

(Start at the first arrow and read at breakneck speed—do not worry too much about comprehension)

⟶One of the chief obstacles to skilful reading is an inability to use the eyes properly You've doubtless been reading for years and years and no longer realize what a complexity of habits is required for reading

Let us examine the matter clinically As your eyes travel over a page of print, the following phenomena occur

1 Your eyes shift several times on a single line In between shifts the actual reading is accomplished These periods of rest or *fixations* to use the technical term are extremely short—so short, indeed, that they are measurable in twenty fifths of a second The skilful reader uses fewer shifts, and hence fewer fixations, in covering a line of type A very good reader uses no more than two or three fixations to a line, a poor reader as many as five or six, or even more ⟵

Now begin the chapter again reading for content and at your normal, comfortable rate That 'normal rate incidentally, has already increased somewhat because of the exercises you have done in this and previous chapters—but that increase is infinitesimal compared to what you are still capable of achieving

2 At the end of each line, your eyes travel from right to left to start the new line This is called the "return sweep"

3 Under normal circumstances your eyes should always travel in a continuous left to right direction, except in the return sweep Occasionally, however as a thought eludes you or as you fail to appreciate the meaning or implication of a word or phrase your eyes will return to a previously read portion of a line This return is called a "regression" Obviously the more skill a reader possesses, the fewer regressions he makes, the less skill, the greater number of regressions

4 Actual reading, as has been said, occurs in those minute periods of time which we have called "fixations" During a fixation a certain number of words are read The space these words occupy on a line is called the eye span The better you read, the larger your eye span the less skilfully you read, the smaller the span An illustration will show the value of lengthy eye spans Take the line

Mary had a little lamb its fleece was white as snow

A skilful reader will absorb it in 2 spans, as follows

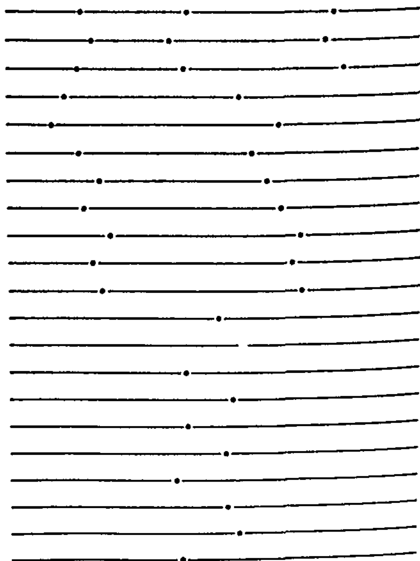
Mary had a little lamb| |its fleece was white as snow

Note that each span covered a meaningful phrase and that the thought therefore could be absorbed instantaneously Let us now watch a very very poor reader

Mary ha|d a lit|tle lamb| |its fle|ece was wh|ite a|s snow

These goals can be reached by practice and concentration Let us start at once

Follow the lines carefully suiting your eye spans and fixations to the rhythm indicated



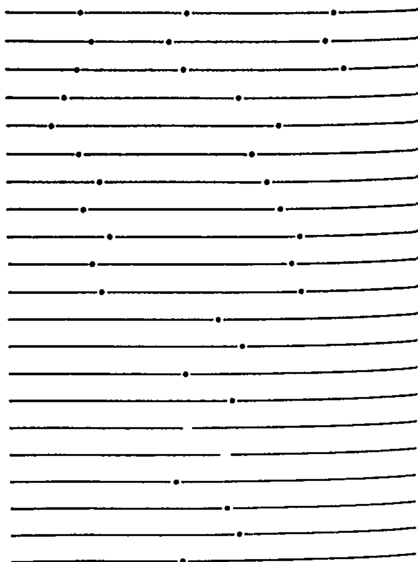
Was it hard? You started out with four fixations per line, dropped gradually to three, then to two Go over page 292 several times until you have completely mastered the technique of making wide spans Once you have done that, I shall give you the chance of applying that technique to actual printed matter

Let us now try lengthening the eye spans on a piece from the *New Yorker*

No more valentines| |at special prices
says Western Union | |No more
cut rate greetings| |at New Year s or
Christmas or Easter | |echoes Postal
Telegraph | |Gone are the canned | |or
as we like to say | |embalmed messages,
in which the| |presumably inarticulate
were supposed to| |express their hopes
their enthusiasms | |their condolences | |to
the presumably unfeeling| |in dirt-cheap
phrases| |set down by| |The Company | |We
like to think that| |possibly| |it was not so
much the war| |that put a stop to this
practice| |as the fact that| |fewer and fewer
senders found themselves| |willing to pay
even a reduced rate| |for a sentiment| |that
was clearly not their own | |and that few-
er and fewer| |receivers| |found themselves
taken in by the hollow | |prearranged
phrases | |In any case | |this particular
heart does not go out| |to Western Union
or to Postal| |in their bereavement | |To
come right down to it | |we are delighted
to see the end of a system| |which has
always seemed to us| |abominably banal

These goals can be reached by practice and concentration Let us start at once

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> always seemed to us| |abominably banal

CHAPTER V

Are You a Vocalizer?

(Read at breakneck speed using unusually wide eye spans until you reach the second arrow.)

→If you are over twenty years of age, and are the product of the average American education of the 1920's or before, the chances are that you were taught to do a good deal of oral reading, or as your primary teachers called it, reading out loud. This was the greatest mistake education ever made. Much of the difficulty that freshmen are having in colleges today can be traced to incorrect habits of reading which years of oral reading built up in them.

Oral reading must of course be taught in the first and possibly the second grades until the young pupil becomes quite familiar with the reading process. From that point on any emphasis on oral reading slows up silent reading—for in oral reading, words are read one by one, while in skilful silent reading words are not read at all, but only phrases and thought sequences. The eye and mind can absorb a page of print *four times as rapidly* as the vocal organs can pronounce the words that make up that page.←

(Now go back and read for content at your normal rate.)

The greatest single bad effect that habits of oral reading have on a reader is a tendency to what we call 'vocalization " Vocalization is the complete or partial pronunciation of words during the process of silent reading

Read this paragraph aloud, at the same time placing your forefinger on your throat, just below the Adam s apple, to find your vocal chords You ll know your finger is in the right place as soon as you feel a vibration When you have located your vocal chords, continue reading silently Do you feel any further vibration even of the slightest sort? If you do, you are vocalizing, and if you vocalize you are reading at only 25 per cent of your potential rate of speed

The most flagrant vocalizers are the ' lip-readers " Not only their vocal chords, but all other parts of their vocal mechanisms, are intent on forming the words in front of them As a result, much of their attention is concentrated on the actual sounds of the words and that energy which should be directed toward under standing and appreciating the content of what they are reading is wasted in articulating syllables

If you are a lip-reader or a vocalizer to the slightest extent, you cannot hope to improve your reading until you eliminate your failing Fortunately like many other bad and unnecessary habits, this habit too is easy to conquer Every time you find yourself sounding the words in your mind, every time you realize that your thoughts are concentrated on the *sound* of what you are reading *stop reading* Go back over the paragraph you just finished and *drink in the ideas* attempting to

lose all consciousness of the words as individual units This will become especially easy in light of the practice you have already had in speeding up your reading and increasing your eye span

If catching yourself in the act of vocalizing and consciously determining to stop does not work for you, here is a sure-fire method, as suggested in *The Improvement of Reading* by Luella Cole *put your finger in your mouth!*

Sounds childish doesn't it? But it's effective—if you insert your forefinger between your teeth and over your tongue, you cannot vocalize without biting yourself Eventually, vocalizing will be associated in your mind with a painful finger, and after a few days of this the tendency to articulate should begin to leave you

A clean piece of wood or a pencil held between your teeth will serve as well, but, as Miss Cole suggests you always have your finger with you, ready for use when necessary Miss Cole in her book cites an interesting case [1]

> John was a loud vocalizer Whatever else might be wrong with him it was evident at once to the teacher of the remedial class that something must be done to stop the noise John made if the other children were to get their work done Without waiting to make any analysis Miss A. promptly recommended the finger in the-mouth technique There ensued a silence—but almost no comprehension of the reading matter John seemed unable to recognize even the simplest words unless he could pronounce them In

[1] Farrar & Rinehart.

> order to find something that John could read with out vocalizing it was necessary to use a second grade book. During the first week John had his doubts about the value of this method but agreed to give it a fair trial Before the end of the second week he had begun to feel that his reading was much less labored than ever before Instead of being work the simple book he was using became play At about this time the boy appeared one morning with a neatly whittled and sandpapered piece of wood all wrapped up in a clean handkerchief During the following six weeks John kept the piece of wood between his teeth when ever he was reading No other treatment was used for this boy Yet in two months time he improved nearly three years in speed and over a year in com prehension Moreover he reported a great increase in the ease with which he read After leaving the class John continued to carry the wood around with him but he used it less and less At the end of the year he was reading without any artificial aid to keep him from vocalizing

As an adult, your vocalizing is not likely to be as great as John s was—hence, it will take you less time to overcome it After a little practice you will stop pronouncing the words you see on a page of print

Matter of fact the skilful reader not only does not pronounce the words he sees—not only doesn t see in dividual words—but indeed is occupationally almost blind to certain unimportant words A skilful reader will see the following when he reads [2]

[2] This selection, like many of the others, is from the incomparable *New Yorker*

Fraud

This one s about little chap eight who recently went Boston visit Grandmother train journey alone travelling shortage Pullman chairs day coach Arrived reported Grandmother trip uneventful except strange encounter sailor Seems Mother had put train and then nice lady had sat down beside him He and lady talked long time then train stopped lots and lots sailors got on (This would have been New London we figure) So then they rode and rode long time train stopped nice lady got off (Providence undoubtedly) And then the child told Grandmother bewilderment voice one sailors acted real mad He came over said Listen you little weasel you might have told us that babe wasn t your mother

Prepositions, articles, and other small words that do not definitely add to the sense of the piece have a barely momentary recognition in the skilful reader s mind Now here is the piece as it originally appeared Read it yourself as rapidly as you can skimming over the unimportant words

Fraud

This one s about a little chap of eight who recently went up to Boston to visit Grandmother making the train journey all alone and travelling because of the shortage of Pullman chairs in a day coach When he arrived he reported to Grandmother that the trip had been uneventful except for a strange encounter with a sailor It seems that Mother had put him on

the train and then a nice lady had sat down beside him He and the lady talked for a long time and then the train stopped and lots and lots of sailors got on (This would have been New London we figure) So then they rode and rode for a long time and then the train stopped and the nice lady got off (Providence undoubtedly) And then, the child told Grandmother bewilderment in his voice one of the sailors acted real mad He came over and said to me Listen you little weasel you might have told us that babe wasn t your mother

Does it make sense? No vocalization? Wide eye spans? No regressions? Few fixations? Then you're really learning how to read

To recapitulate, there are three main objections to vocalization

1 It interferes with absorption of meaning, for the unit of vocalization is a syllable, while the unit of meaning is a word or phrase
2 It slows the rate, as the eye can travel four times as fast as the voice can articulate
3 As the eye constantly gets ahead of the voice the habit of excessive regressions is developed

So give yourself a healthy rap over the knuckles every time you find yourself voicing your reading instead of passively absorbing it

CHAPTER VI

℞ For Improved Reading

(Read at breakneck speed up to the second arrow)

→With a few weeks of intensive self training you can, as has been promised before, double or triple your reading skill Is it worth doing? Well most of your intellectual sustenance comes from books, newspapers, and magazines Double your reading rate (a goal quite easy to reach if you are a poor or average reader) and, without spending any more time or energy on your reading you double the amount of nourishment you derive from the time you usually give to reading

Practice a little each day with the type of reading you would do anyway If you find that your rate is exceptionally slow (150 words or fewer a minute), or that you tend to do an enormous amount of vocalizing go, without shame to children s books which you can borrow from a public library (Tell the librarian they re for your son or daughter or little brother or sister) Try the Tom Swift series, or Tom Sawyer Huckleberry Finn or Masefield s boys books The language is simple the action swift and the story will carry you along If a woman, get a few copies of *American Girl* and practice on the stories in that periodical Gradually advance to more difficult types of reading—detective

stories, mysteries, light reading in the popular magazines—*Good Housekeeping*, *Ladies Home Journal*, *Saturday Evening Post*, the *American*—practicing all the time The 'mystery novel of the month,' which you will find in the back of the *American Magazine*, will give you excellent material for your rate and non vocalizing exercises Do not try serious books or the intellectual magazines like *Harpers*, *Atlantic Monthly*, or *American Mercury*, until you have noticed a very great degree of improvement in your ability ←

In some cases, the entire cause of poor reading is faulty eyeglasses, or lack of them when they are needed If you have frequent headaches when you read, visit a good *oculist* or optometrist and have your eyes checked Make sure always that you read in sufficient light At night, a shaded 100 watt bulb is conducive to correct sight and the *illumination* should come over your left shoulder

Tests in schools and colleges have proved that with a few weeks of training, improvement of reading can be spectacular

As you train yourself to decrease the number of your fixations lengthen your eye spans, stifle vocalizing and increase speed, you will notice that comprehension temporarily suffers That is, as has been said, perfectly normal *Eventually, however, not only will your previous comprehension return, but it will come back sharper and better than ever before*

Keep in mind the simple rules we have thoroughly discussed in these pages

1 A few minutes a day read more quickly than is comfortable, sacrificing comprehension if necessary
2 Avoid vocalization with the finger in the-mouth technique if nothing else helps
3 Increase your eye spans—drink in phrases and thought patterns, not words as you read
4 Avoid regressions
5 Keep your return sweeps uniform
6 Try to decrease your fixations to two or three for the average line of print

These suggestions, if followed faithfully and *every day*, will bear fruit sooner and more abundantly than you can dare to believe Practice on every succeeding chapter of this book Each chapter will contain arrows, between the arrows keep reading just *as fast as* you possibly can, even if you get nothing from the material When you ve reached the second arrow you can come back to the beginning and read again for comprehension

And now, let me prove to you that what you have already done in this section has increased, at least in small measure your rate of reading Keeping in mind the oft repeated *suggestions* for *improved reading* go through at what is now your normal and comfortable rate the following selection from the *New Yorker* Time yourself as before then find your new rate of reading from the chart on pages 275–276 You will doubtless be amazed at the healthy improvement you have already made

Time at Start
Min Sec

About ten years ago, he retired from business and found a good deal of time on his hands At this point he began harking back to his college days—he was Harvard '04—when he built and drove several racing cars He had in fact beaten W K. Vanderbilt Alex Winton Ralph De Palma and Barney Oldfield in various races Anyway he got to wondering if any of the old cars of that vintage were still around. Through friends in various parts of the country he began to hear of desirable collectors items—a Cadillac in Oneonta a Pope-Waverly in Rochester, a Stanley in Farmington Maine and so on None of these were in running condition and few were recognizable for what they were but Mr Cannon knew old cars inside and out from his racing days With the help of a chauffeur mechanic he took each car apart piece by piece and then rebuilt it This involved such fidgety jobs as rethreading screws redoing the nickel work polishing the heads of upholstery tacks rewiring the lights and ignition and on one occasion cutting a quarter inch off each spoke so that modern tires would fit the wheels Mr Cannon is of course stuck in the matter of old fashioned tubeless tires might as well ask for solid gold ones.

All the cars have licenses except the Mobile which still has to have a little work done on it Mr Cannon told us he had no trouble getting the licenses it seemed to us that he was somewhat chagrined that he hadn t

Time at Finish
Min Sec
Total Time Min Sec

In case you're interested, here's the remainder of the piece about Mr Cannon

> His insurance company reacted with satisfying misgiving however, sent an investigator out to inspect the cars on the theory that they might not be safe enough to be insured When the investigator expressed doubts about the brakes Mr Cannon took him out in the Cadillac slammed on the brakes, and almost threw his passenger overboard Brakes in those days were more efficient than now, Mr Cannon says because roads were bumpy and treacherous and without banks or grading He thinks the high percentage of breakdowns was the fault of the roads rather than the cars Automobiles in those days were a lot better than anybody realized " he told us

Section VI

HOW TO BE A GOOD SPELLER

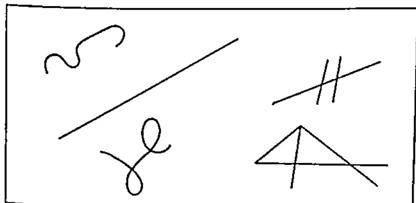
CHAPTER I

Anyone Can Spell

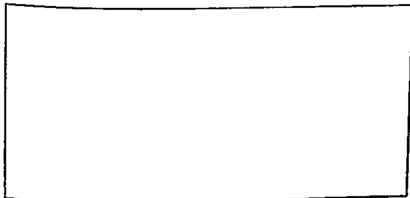
(Read at breakneck speed to the second arrow)

→The only person who cannot learn to spell is one who has no "visual memory ' You do not belong to that class If you did, you could never have learned to read, and you would never have got this far in this book

Now it is true that some people have better visual memories than others Let us test yours Study the following box for 15 seconds, then cover it with your hand or a blank card ←



Can you reproduce what you have seen? Try it



Problem III Why is the final consonant of words like *marvel*, *conquer*, and *travel* not doubled when a suffix is added?

Solution In these and similar words, the accent has not fallen on the final syllable mar'-vel con'-quer, trav'-el, etc Thus, any longer form contains a single consonant

conqueror	travel*ing*	marvel*ing*
conquered	travel*ed*	marvel*ous*
conquering	trav*eler*	marvel*ed*

Other words that belong in the same category are

profit	jewel
cancel	peril
combat	shovel
chisel	shrivel
equal	libel etc

Application Write each of the words above with an ING ending

1	6
2	7
3	8
4	9
5	10

III profiting canceling combating chiseling equaling jeweling periling shoveling, shriveling libeling

Problem IV Shall we double the T when a suffix is added to *hit*? Is it *hiting* or *hitting*?

Solution Words of *one* syllable which end in a *single* consonant (in this case T), preceded by a single vowel (in this case I) double the consonant before adding a suffix Examine these

hit	bat	hop
hitting	batting	hopping
hitter	batted	hopped

Now in *fail* since a double vowel (AI) precedes the final consonant, no doubling is necessary

fail	seal	kneel
failed	sealed	kneeled
failing	sealing	kneeling

Application Write forms ending in ED and ING for the following

	ED	*ING*
swap		
sail		
rap		
man		
pin		

IV swapped swapping sailed sailing rapped rapping manned manning pinned pinning

Problem V How can one remember whether to write EI or IE?

Solution There is the justly famous story about the man who always wrote words containing an IE or EI so that both vowels looked identical, then he placed a dot right in the middle

recive

That, however, is evading the issue A practical rule, with some notable exceptions, applies

Rule I before E except after C

Thus	yield	grieve	deceive
	believe	chief	conceive
	field	siege	etc
	wield	achieve	
	relieve	receive	

Here are the exceptions

1 Words in which EI is pronounced ā (ay)

weigh	neigh	inveigh
feign	freight	sleigh
	etc	

2 seize	leisure
counterfeit	neither
foreign	either
forfeit	weird

Application Fill in the blanks with either EI or IE, according to which is required

1	s ge		11	f ld	
2	gr ve		12	n ce	
3	f gn		13	p ce	
4	for gn		14	w ld	
5	h ght		15	y ld	
6	l sure		16	counterf t	
7	rec ve		17	w rd	
8	dec ve		18	s ze	
9	bel ve		19	n ghbor	
10	ch f		20	w gh	

Problem VI Which is correct, *noticable* or *noticeable*?

Solution After C and after G the E is retained before *able* or *ous*, thus

noticeable	enforceable	peaceable
replaceable	serviceable	courageous
changeable	traceable	outrageous
chargeable	marriageable	advantageous

V 1 siege 2 grieve 3 feign 4 foreign 5 height 6 leisure 7 receive 8 deceive 9 believe 10 chief 11 field 12 niece 13 piece 14 wield 15 yield 16 counterfeit 17 weird 18 seize 19 neighbor 20 weigh

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1	s ge	11	f ld
2	gr ve	12	n ce
3	f gn	13	p ce
4	for gn	14	w ld
5	h ght	15	y ld
6	l sure	16	counterf t
7	rec ve	17	w rd
8	dec ve	18	s ze
9	bel ve	19	n ghbor
10	ch f	20	w gh

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The retention of the E keeps the G and C soft (like J and S respectively) However, this rule applies *only* before ABLE and OUS *not before ING* The reason while A and O are hard vowels (i e, they make a C or G hard) I is a *soft* vowel (i e, it keeps the G or C soft)

Thus noticing	replacing	charging
changing	servicing	tracing

After other letters than C or G, E is dropped before ABLE or OUS is added

blame—blamable
deplore—deplorable
live—livable
admire—admirable
desire—desirable
etc

Note Because D preceding G has the same 'softening influence as a following E, no E is necessary in

ju*dg*ment	abri*dg*ment
lo*dg*ment	acknowle*dg*ment

Problem VII Is it honor or honour?

Solution OUR is a British ending solely It is found in American spelling only in the word *glamour* The derived form however, is *glamorous*

Problem VIII How can one know whether a word ends in ENCE or ANCE?

Solution Only visual memory will help in such instances as there is no reliable rule to guide the speller It usually helps to think of another form of the word

abund*ance*	—abund*ant*
resist*ance*	—resist*ant*
signific*ance*	—signific*ant*

But

compet*ence*	—compet*ent*
confid*ence*	—confid*ent*
resid*ence*	—resid*ent*
viol*ence*	—viol*ent*

If in doubt use ENCE, which is found in more words than ANCE

Problem IX How about ABLE or IBLE?

Solution Again no rule is really satisfactory, though once more it helps to think of a derived form

access*ible*	—access*ion*
aud*ible*	—aud*it*ion
corrupt*ible*	—corrupt*ion*
permiss*i*ble	—permiss*ion*
admiss*i*ble	—admiss*ion*
comprehens*i*ble	—comprehens*ion*

3 controling
4 travelling
5 conquerring
6 marveling
7 perilous
8 begining
9 receive
10 beleive
11 siege
12 weird
13 leisure
14 conceive
15 sieze
16 feign
17 neice
18 noticeable
19 couragous
20 servicable
21 deplorable
22 desireable
23 judgement
24 acknowledgment
25 glamour
26 labour
27 glamourous
28 resistance
29 confidance
30 audable
31 comprehensible
32 irritable
33 inimitible
34 irresistible
35 panicky
36 frolicing
37 picnicker
38 analyze
39 paralize
40 advertize

If you found at least seventeen of the twenty misspelled words, and rewrote them correctly and if you marked wrong no more than three words which were correctly spelled, then you may consider that you have gained skill and profit from this chapter

3 controlling 4 traveling 5 conquering 6 √ 7 √ 8 beginning 9 √ 10 believe 11 √ 12 √ 13 √ 14 √ 15 seize 16 √ 17 niece 18 √ 19 courageous 20 serviceable 21 √ 22 desirable 23 judgment 24 √ 25 √ 26 labor 27 glamorous 28 √ 29 confidence 30 audible 31 √ 32 √ 33 inimitable 34 √ 35 √ 36 frolicking 37 √ 38 √ 39 paralyze 40 advertise

CHAPTER II

Fifty-Five Spelling "Demons"

(Read at breakneck speed to the second arrow)

→*As has been said, if you have an average or better* than average visual memory two things can help make you a perfect speller The first, an acquaintanceship with important rules we have covered in Chapter I The second, a familiarity with the correct spelling of words which are frequently misspelled is what we wish to gain in the present chapter Here are fifty five of the peskiest demons of them all—the letters which do the most damage being printed in bold face capitals and then underlined so that they will have a sufficiently strong impact on your visual memory To lodge them still more securely in your mind, take your pencil and, after studying each demon write it in the blank which immediately follows it ←

1 aLL right (This must be written in two words not one)

2 aDDress

3 accidentALLy

4 arGUMent (no E)

5 abSenCe

6 abSCess

7 aNoint

8 aSSaSSin

11 preceed
12 reccomend
13 abcense
14 abcess
15 annoint
16 innocculate
17 disippate
18 surprize
19 mathamatics
20 baloon

11 precede 12. recommend 13 absence 14 abscess 15 anoint 16 inoculate 17 dissipate 18 surprise 19 mathematics 20 balloon

CHAPTER III

℞ For Perfect Spelling

(Read at breakneck speed until second arrow)

→There is no such thing as a word spelled pretty well or almost right it is either absolutely perfect or it is all wrong You are judged as much by your spelling as by your speech People being the miserable mortals that they are, nothing gives them keener pleasure than to find someone napping Write a letter file a report, jot down a message in which there is even one misspelled word, and you can bet your bottom dollar that someone is going to seize the opportunity of snickering at you It s sad—but that s life

If you ve mastered all the words in Chapters I and II you are hardly likely, under ordinary circumstances to misspell every-day words One cannot do much consciously, to improve one s general spelling, for the most frequent contact with correctly spelled words is during reading and at that time, as has been pointed out before, the skilful reader does not think of letters or words but only of ideas ←

You can improve your spelling of specific words about which you re in doubt by looking them up in the dictionary at the time you have to write them—and learning them so well at that time that you will not be likely to misspell them in the future

This is pretty obvious stuff, of course, and it hardly pays to use paper mentioning it But remember this there is no such thing as a constitutionally poor speller If you generally have trouble a little study and patience, and some extra training of your visual memory when you look up the spelling of a word, will bring improvement

This much can also be said the person who is skilful in the use of words can also spell them correctly Ever since you've been working in this book, you have been increasing your skill and power with words—so it is very probable that you are already a better speller than you used to be—unless, of course you were perfect!

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